

CINEMA 16 1947 - 1963

A compilation of program notes, publicity materials, catalogues, master lists of films and filmmakers, etc.

This material is not copyrighted and is available to scholars, students and anyone else interested in film.

---- Amos Vogel

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CINEMA 16

This collection of the complete programs, program notes, and documents about Cinema 16 has been designed to assist researchers examining the development of cinema (particularly independent film), and the establishing of distribution and exhibition outlets outside the commercial industry. Cinema 16 became the world's largest film society, basing itself in New York and operating from 1947 to 1963. Its activities extended into film distribution, awards, education and publications, in support of film-makers and audiences.

An important function of this volume is to make available background information on films that deserve to be unearthed and reseen. The two indexes, by title and filmmaker, should be helpful in tracing forgotten films.

Researched and compiled by Richard Herskowitz, under the supervision of Cinema 16's former Executive Secretary, Amos Vogel.

NOTE TO READER

Cinema 16 program notes were printed in three different forms:

1) Mimeographed Sheets- usually two-sided, and printed to be read length-wise. They have been reproduced here in their original form, with occasional reductions in size (as with other types of program notes and announcements).

2) 4-Page, Single-Fold, Book Form- As reprinted in this volume, these notes have not been folded, and appear like this:

FRONT	4	CINEMA 16.....
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3) 6-Page, Double-Fold, Book Form-

FRONT	5	6	CINEMA 16.....
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Cinema 16 program announcements were printed on mimeographed sheets, in 4-page book form, or in a multi-fold accordion-type edition.

They have been reprinted on single pages here, and can be found attached to the dated tags.

PART ONE

PROGRAMS: NOTES AND ANNOUNCEMENTS



cinema 16
a cinema for the adult moviegoer

invites you to become
a charter member

in an exciting new adventure

w. h. auden
leonard bernstein
a. a. brill
van wyck brooks
henry seidel canby
oddie canter
jo davidson
robert delsen
robert j. flaherty
waldo frank
john gassner
john griereson
richard griffith
john gunther
john huston
dr. siegfried kracauer
arthur i. mayer
yehudi menuhin
pierre montoux
seymour peck
philip rahv
man ray
jean renaud
elmer rice
hans richter
paul rotha
gilbert seides
mark starr
deems taylor
parker tyler
archer winston
basil wright

Scores of artistically satisfying, socially purposeful and thought-provoking 16 mm films are gathering dust in film libraries, where interested audiences can never see them. Except for schools, social or scientific societies, these films remain unavailable to the general public. It is the aim of CINEMA 16 to bring together these films and this audience.

CINEMA 16 will screen at regular intervals outstanding documentary and sociological films of all nations. It will present superior educational and scientific, as well as experimental and avant-garde films. By providing an audience and sponsoring contests, CINEMA 16 will encourage the production of new documentary and experimental films. CINEMA 16 thereby hopes to advance the appreciation of the motion picture not merely as an art, but as a powerful social force.

For mail orders or information
address:

cinema 16
133 mcdougal street
new york 12, new york

cinema 16

devoted to the screening of
documentary and experimental films

presents the first
in a series of programs:

lamentation

Martha Graham in an outstanding film study of her interpretative dance. Original music played by Louis Horst. Introduction by John Martin, New York Times dance critic. In color.

glen falls sequence

Hand-painted color animations on glass. A non-objective experimental film by Douglas Crockwell. A vivid experience in fluid imagery. Loaned by Mr. Crockwell.

the potted psalm

A sordid and often revolting surrealist film in the French tradition. Full of unusual techniques and novel cinematographic devices, it projects a highly provocative psychological study. An outstanding experimental film written, produced and directed by Sidney Peterson and James Broughton. Music by Francean Campbell. Loaned by Mr. Peterson.

monkey into man

Professor Julian Huxley's famed scientific film on ape behavior and conduct. Just how different is man from them? Produced by Stuart Legg for Strand Films, England.

boundary lines

A unique achievement in the contemporary animated film. Novel and unprecedented color animation skillfully blended with imaginative sound and evocative music. Produced by the International Film Foundation. Its message: In this atomic age, there is no boundary behind which modern man is safe. Animation by Phillip Stapp. Music by Gene Forrell.

PROGRAM UNSUITABLE FOR CHILDREN

4 nights: tuesday, november 4th and 11th — 7:45 and 9:30 p. m.
wednesday, november 5th and 12th — 7:45 and 9:30 p. m.
provincetown playhouse • 133 mcdougal street, new york, n. y.
(1 block east of 6th avenue at 4th street • southwest corner of washington square)
admission: \$1.00 (tax included) at box office—mail orders filled

10/46

cinema 16

devoted to the screening of
documentary and experimental films

program notes

GLEN FALLS SEQUENCE

by Douglas Crockwell

A non-objective film, concerned primarily with the intuitive expression of the artist through the play and hazard of his medium. The fluid imagery is left for each of us to interpret in his own way. Crockwell would be the last to explain the "meaning" in his work. He writes: "About 8 years ago, I set up an animation easel with the camera mounted overhead and the work area arranged much as a draftsman's desk, except that it consisted of several movable layers of glass slightly separated. The basic idea was to paint continuing pictures on these various layers with plastic paint, adding at times and removing at times. This basic process was changed from time to time with varying results and I have still made no attempt yet to stabilize the method."

MONKEY INTO MAN

Supervised by Julian Huxley. Produced by
Stuart Legg for Strand Films, England.

Not by any means a truly comprehensive scientific study, this film nevertheless conveys in a popular fashion facts as to the development and habits of various types of apes. Skillful direction and interesting commentary almost succeed in transforming the film into an "entertainment" piece.

LAMENTATION

Produced by the Harmon Foundation. Photographed
by Mr. and Mrs. Moselsio. Original music played
by Louis Horst. Introduction by John Martin.

This masterpiece of interpretative dance is done entirely from a sitting position, with repeated close-ups, revealing Martha Graham's dance technique in great detail. Because of its interesting movements and sculptural planes, the film should prove of interest not merely to students of the dance, but also to artists and sculptors.

THE POTTED PSALM

Written, produced and directed by Sidney Peterson
and James Broughton. Photography by Sidney Peterson.

Shot in San Francisco during the summer of 1946, this film undertakes a visual penetration of the chaotic inner complexities of our post-war society, heretofore the preoccupation of serious modern writers. The film medium is potentially a more natural one than literature in dealing with the sub-verbal realms of the subconscious since it is more analogous to the dream world and its imagery. But the contents of the dream world are divorced from rationality and possess a necessary ambiguity. Thus the only possible approach to a film of this sort -- indeed, in a sense, to any work of art -- is to accept the ambiguity without interjection of the question: Why? Since we all possess an infinite universe of ambiguity within us, these images are meant to play upon that world, and not our rational senses.

Mr. Peterson writes regarding his work: "The original scenario was discarded on the first day. Thereafter fresh scenarios were prepared at least once a week for about three months. The surviving film was cut into 148 parts. The scenarios then read like stock market reports. This pollution of literary material, finally taking a numerical form, was deliberate. What was already literary had no need to become cinematic. The resulting procedure corresponded to the making of a sketch in which, after an enormous preliminary labor of simplification the essential forms are developed in accordance with the requirements of a specific medium."

"The word PSALM comes from the Greek meaning a twitching. The obvious reference to palm in the title connotes not only the potted Victorian spirit but the tree which is the symbol of resolution overcoming calamity, a signification based on the belief that it grows faster for being weighed down."

"The necessary ambiguity of the specific image is the starting point. From a field of dry grass to the city, to the gravestone marked 'Mother' and made specific by the accident of a crawling caterpillar, to the form of a spiral, thence to a tattered palm and a bust of a male on a tomb, the camera, after a series of movements parodic of the sign of the cross, fastens on the profile of a young man looking into a store window. All these scenes are susceptible of a dozen different interpretations based on visual connections. The restatement of shapes serves the general purpose of increasing the meanings of the initial statements. The connections may or may not be rational. In an intentionally realistic work the question of rationality is not a consideration. What is being stated has its roots in myth and strives through the chaos of commonplace data toward the kind of inconstant allegory which is the only substitute for myth in a world too lacking in such symbolic formulations."

BOUNDARY LINES

Animation by Philip Stapp. Music by Gene Forrell.

This outstanding cartoon successfully combines a social message with unique color animation, provocative commentary and a distinguished musical score.

Program notes for Glen Falls Sequence and The Potted Psalm
courtesy of Art in Cinema Society, San Francisco, Calif.

Information and inquiries: write CINEMA 16, 509 Fifth Ave., New York 17.

cinema 16

devoted to the screening of
documentary and experimental films

presents the second
in a series of programs:

the feeling of rejection

The much-discussed psychological study of the effects of childhood's emotional ties upon the behavior of an adult. The authentic case history of a twenty-three year old girl forms the basis for this "unique film" (New York Times).

five abstract film exercises

by John and James Whitney (Guggenheim fellowship, 1947). Brilliant color images and experimental sound, synthetically produced, create a strikingly unified sensory experience of "visual music". Loaned by Mr. Whitney.

and so they live

John Ferno's powerful and moving commentary on the lives of simple people. An outstanding example of documentary film making. Produced by the Educational Film Institute of New York University. Music by F. Groen.

hen hop five for four

These two excitingly different color animations by Norman McLaren were created by painting directly on the negative film, frame by frame. Mr. McLaren has used exuberant jazz and folk music to provide a delightful background.

6 nights: tuesday, december 2nd, 9th and 16th — 7:45 and 9:30 p. m.
wednesday, december 3rd, 10th and 17th — 7:45 and 9:30 p. m.
provincetown playhouse . 133 mcdougal street, new york, n. y.
(1 block east of 6th avenue at 4th street • southwest corner of washington square)
admission \$1.00 (tax incl.) at box office — mail orders filled.

PLEASE POST

program

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The public's overwhelming response to CINEMA 16's first program has given concrete proof of the viability of its original idea: to provide a permanent home for the documentary and experimental film. With fourteen performances of its first program sold out in advance, CINEMA 16 is proudly confident that it has reached an audience less interested in the barren tinsel of Hollywood than in a truthful interpretation of life by either realistic or experimental cinematic methods.

In continuing to present artistically satisfying and socially purposeful 16 mm films to the general public at regular intervals, CINEMA 16 hopes to contribute to the growing appreciation of the motion picture both as an art and as a powerful social force.

For mail orders or information
address:

cinema 16
133 mcdougal street
new york 12, new york

ABSTRACT FILM EXERCISES

Produced 1943/44 by John and James Whitney (Guggenheim fellowship).

The basic aim of the Whitney Brothers is to explore the possibilities of dynamic color relationships and sound production toward the development of an abstract film art form. Their brilliant color animations are created by a modified optical printer, paper cutouts and filters. Much like a musical theme, a visual pattern is first stated and then "developed" graphically by treating it to various moods of color and motion. The theme remains as the motif throughout. All sequences are carefully plotted in advance, with the position of each image rigidly fixed in relation to the corresponding time interval, and then photographed frame by frame. As it was felt that audiences would connect any ordinary musical background with pre-conceived mental associations, the Whitney Brothers set out to create synthetic sound to accompany the "synthetic" image. Their weird tonal patterns are created by no known instrument, but by a specially designed machine which in itself is sound-less, and merely regulates the shape of a light ray. This light ray is then thrown directly onto the sound track, creating a distinct and "test tube" originated sound pattern. Thus sound, as well as images are both infinitely variable as well as controllable. It is by virtue of this coldly scientific integration of sound and image that the films deliver their striking bi-sensory impact upon the observer.

THE FEELING OF REJECTION

(Mental Mechanisms Series No.1) The case history of a young woman who learned in childhood not to risk disapproval by taking independent action. Childhood events that created a crippling fear of failure are recapitulated; the causes and harmful effects of her inability to engage in normal competition are then analyzed. Notwithstanding its seeming unpretentiousness and use of non-professional actors, this film succeeds admirably in making a psychological problem come alive. Mature commentary and skillful dramatization create an arresting visualization of adjustment problems.

Produced 1947 by the Canadian Film Board.

AND SO THEY LIVE

Moving in its simplicity, yet filled with a certain poetic realism, this film by John Ferno is in the best documentary film tradition: to portray life truthfully and realistically, to use the actual locale rather than the studio, to use people engaged in their daily tasks instead of professional actors. The camera pierces their harsh and cheerless lives, condemns by mere portrayal antiquated farming methods, the overcrowded and understaffed school, and a curriculum divorced from the life of the children. Refreshing is also Mr. Ferno's refusal to end on an optimistic note or to provide an artificially contrived solution. Instead, the fade-out conveys at one time both the warmth of family relations as well as the unrelieved poverty of these people.

Produced 1940 by the Educational Film Institute of New York University.

Directed by John Ferno and Julian Hoffman. Music by F. Groen.

HEN HOP

FIVE FOR FOUR

These unusual and captivating color animations by the Canadian artist Norman McLaren were made in 1945 as reminders of various war savings campaigns. While their message is dated, their artistry has remained vibrantly alive. Contrary to the usual animation technique which calls for the photographing of cut-outs or drawings, McLaren handpaints directly on the negative film, frame by frame. The result of his artistic ingenuity and painstaking labor has been an exuberant mixture of color, sound and images.

Produced by Mr. McLaren for the Canadian Film Board.

For information and inquiries, address: CINEMA 16, 509 Fifth Avenue,
New York, N. Y.

CINEMA 16 is a cultural, non-profit organization devoted to the presentation of outstanding 16 mm. documentary, educational, scientific and experimental films.

CINEMA 16 will present the classics of a Flaherty, Grierson and Cavalcanti as well as newest releases dealing with the life of man, be he a Navajo Indian, a Southern sharecropper or a "displaced" human being.

CINEMA 16 will screen superior educational and scientific films, hitherto utilized primarily by schools and the medical profession. It will show films dealing with psychology and psychiatry, biology and chemistry, art appreciation and literature. It will present newest releases in micro-photography as well as classics such as Pavlov's film on conditioned reflexes.

CINEMA 16 will screen the best in experimental and avant-garde films. It will show expressionist, surrealist and abstract films, presenting the works of Leger, Wabon-Webber, Man Ray, Oscar Fischinger as well as more recent experimental work.

CINEMA 16 will at all times encourage the production and exhibition of new amateur documentary and experimental films of both American and foreign origin and will act as a showcase for films of this type.

CINEMA 16 is determined to bridge the gap that exists between fact film production and the people. By bringing purposeful films to the general public, CINEMA 16 will contribute to a greater realization of the problems facing man in this atomic age.

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cinema 16

devoted to the screening of
documentary and experimental films

presents

fragment of seeking

Experimental and unconventional portrayal of adolescence. Ominously mounting psychological tension explodes in a Poe-like climax. Produced 1946 by Curtis Harrington.

seeds of destiny

Academy Award winner—"best documentary film of 1946". Originally refused exhibition by commercial movie houses as "too gruesome and horrifying".

underground farmers

Brilliant photography and astonishing close-ups reveal intimate details of life in a unique ant society of equatorial South America. A remarkable scientific film.

your children and you

Crisply satiric commentary combined with imaginative photography create a delightfully humorous film. Produced by Realist Film Unit, England. Music by William Alwyn.

JANUARY

MONDAY, 12th and 19th—TUESDAY, 20th and 27th—WEDNESDAY, 21st and 28th—7:45 and 9:30 P.M.
SATURDAY, 24th—SUNDAY, 25th—(matinees) 2:00, 3:45 and 5:30 P.M.

PROVINCETOWN PLAYHOUSE, 133 Macdougall St. (1 block east of 6th ave. at 4th st.)—GR 7-9894
admission: 83c plus 17c tax—box office or mail orders to CINEMA 16, Provincetown Playhouse.

PLEASE POST

Program

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Program Notes

Program 3

Cinema 16
59 Park Avenue
New York 16, N.Y.

YOUR CHILDREN AND YOU

Produced by Alex Shaw for Realist Film Unit, England. Camera:
A. E. Jeakins. Music: William Alwyn.

Whether or not you have children, you will chuckle when you see this film. Instead of assuming a dry textbook attitude, it utilizes imaginative photography, a crisp commentary and well-selected incidents to create an amusing "entertainment" piece. Of interest is also its attempt to portray the subject as seen through the eyes of the child. While many suggestions offered in the film are genuinely helpful, others are not entirely in accordance with present-day educational methods.

UNDERGROUND FARMERS

This remarkable scientific film reveals by means of brilliant photography intimate details of the life and social organization of a unique ant society in Equatorial South America. Extreme close-ups and explicit commentary are effectively utilized to present the unusual underground mushroom plantations, methods of cultivation, division of labor and finally, a battle between two warring ant colonies. A Van Beuren Production.

SEEDS OF DESTINY

Produced by U.S. Army Signal Corps for UNRRA.

A 1946 Academy Award Winner as "best documentary film of the year," this bitter and tragic film on the plight of children in Europe is a fitting counterpart to YOUR CHILDREN AND YOU; its harrowing scenes demonstrate that to raise children properly, proper conditions of existence are as much needed as "correct" educational methods. It is neither a refined nor a pretty picture; it graphically depicts a reality which is coarse and shocking.

This film was originally rejected by the American Theatre Association as "too gruesome and horrifying" for theatrical showing. CINEMA 16 is proud to present it.

FRAGMENT OF SEEKING

Conceived, directed and photographed 1946 by Curtis Harrington.

Interesting attempt at a quasi-poetical treatment of one boy's adolescent yearning. The seeming realism of the film is deceptive -- only its generalized symbolism is real. An atmosphere of foreboding prevails throughout and mounts continuously to the climactic end. The musical background is well chosen, camera-work at times unusual, a few exaggerations perhaps unavoidable. Every aspiring amateur should note that this film was made with inexpensive 16 mm "home movie" equipment and photographed in three days.

Mr. Harrington, calling it a "documentary of the soul," has provided an interesting note on the film which becomes fully intelligible only after one has seen it: "This is a cinematic portrait, a fragment from the existence of the adolescent Narcissus. In the reality of this true Narcissus we find not the arrogant, beautiful creature of the legend, but rather the questioning seeker, not wholly understanding the nature of his desire -- until the final, overpowering revelation. The continuity of time reveals the image of desire, always there, just beyond. And then, in the moment of fulfillment, the image of death precipitates the truth and the question is answered."

Tear off here and PRINT name and address if you want to be on CINEMA 16's mailing list, if you have not given us your name before. Drop slip in box near exit.

Name..... City.....
Street Zone No.



APRIL 22ND, 1948

Hans Richter's "DREAMS THAT MONEY CAN BUY"

A special preview of this outstanding feature-length surrealist film for members of Cinema 16. Based on ideas of Leger, Ernst, Duchamp, Calder and Man Ray, with music by Milhaud, Bowles, Cage, lyrics by Latouche.

MAY 12TH, 1948

The Contemporary Documentary Film(1):Lapland:WIND FROM THE WEST

A captivating and unusual film by Arne Suckadorff.

The Scientific Film(1):U.S.A.:BALLOONS:AGGRESSION AND DESTRUCTION GAMES

Fascinating experiments with children. Produced by Department of Child Study, Vassar College.

Documentary Film Classics(1):U.S.S.R.:EISENSTEIN:DEATH DAY

A brilliant pictorialization of a macabre Mexican holiday.

New York Premiere:Paul Rotha's Latest Film:THE WORLD IS RICH

A strong and often bitter presentation of one of mankind's basic problems: the conquest of hunger. Released by Film Alliance of America for BIS through Brandon Films, Inc. Produced by Films of Fact, Ltd.

S P E A K E R : WILLARD VAN DYKE

JUNE 2ND, 1948

The Contemporary Documentary Film(2):U.S.A.:ROUND TRIP

Foreign trade becomes an exciting adventure in this unique film. Produced by Stuart Legg, The World Today, for Twentieth Century Fund.

1948 Academy Award Winner:FIRST STEPS

The fight against cerebral palsy. A Frederick House production for U.N.

A Special Cinema 16 Presentation:WEEGEE'S NEW YORK

The famed press photographer creates a vividly impressionistic feature-length study of the metropolis, combining documentary and experimental techniques. ("I am very excited about this film. Weegee has the eye of a Balzac." Robert Flaherty, "Nanook")

Documentary Film Classics(2):U.S.A.:VAN DYKE-STEINER:THE CITY

This classic provides a striking counter-point to Weegee's film.

S P E A K E R : WEEGEE

JUNE 23RD, 1948

The Contemporary Experimental Film(1):U.S.A.: FRANCIS LEE

- 1 - THE IDYL
- 2 - 1941

Two excursions into the dreamland of color, with music by Stravinsky and Debussy. (Mr. Lee has just been awarded a Guggenheim fellowship.)

The Scientific Film(2):U.S.A.:ONE SECOND IN THE LIFE OF A HUMMING BIRD

Henry M. Lester's high-speed camera expands each second into three minutes of breath-taking film adventure, revealing secrets never before seen by the human eye.

Contemporary Animation(1):CANADA:FIDDLE-DE-DEE

A color phantasy, hand-painted on film by Norman McLaren.

The Contemporary Experimental Film(2):U.S.A.:MAYA DEREN

- 1 - Meshes of the Afternoon
- 2 - A Study in Choreography for Camera
- 3 - Ritual in Transfigured Time

S P E A K E R : MAYA DEREN ON "THE FORM OF FILM"

cinema 16 inc., 59 park ave., nyc 16

*cinema 16's showings are open to members only.

*your membership entitles you to a minimum of eight free admissions to private showings as of the day you become a member. You can start any-time. You are also entitled to at least two free guest tickets in the course of the year.

*regular membership \$ 10 ; Husband-Wife membership \$ 17 ; Student \$ 8 ; Six-months \$ 6.50 ; Groups of 5 or more \$ 8.50 each ; Groups of 10 or more \$ 8.00 each .

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The Contemporary Documentary Film(1):Lappland:THE WIND FROM THE WEST
Produced by Arne Sucksdorff.

A simple story, tenderly told. Living above the Arctic Circle in Northern Sweden, the Lapps are a nomadic people, living by their herds, and always following their reindeer as they leave the lowlands for the western mountains. Life in the wide open spaces forms the content of the film and the entire atmosphere, the catching of a trout with a lasso, the tender scenes between Nils and his girl, effectively convey the other-ness of these people's lives. One wonders if hurried Nedick lunches are proof of greater cultural advancement than the leisurely sipping of tea from saucers in a run-down Lapp tent.

Documentary Film (classics(1):U.S.S.R.:Eisenstein:DEATH DAY

Edited by Upton Sinclair. Distributed by United World Films.

A small tribute to a great master of the screen, who recently died. The enormous amount of film which he shot in Mexico in the early Thirties, aroused a storm of controversy and was never completed by him. Much of it has never been shown. It has provided footage for films edited by others (Que Viva Mexico, Time In The Sun) and for a few shorts of which the present is one of the more unusual. Death Day (Calaveras) is a curious cross between Memorial Day and Halloween, taken from the Aztec feast for the dead. Eisenstein's account, frankly a fragment, strongly conveys - in spite of insipid titling and crude editing - the eeriness of a holiday during which death rules supreme. Death toys for children, candy skulls, the unending procession of skeletons provide a striking commentary on the mores of an entire people. Love and religion are mocked by the ever-present death. The skeletal mask is lifted - only to reveal a real skeleton behind it. Some of the contrasty black-and-white photography and composition, such as the black-robed priests in the back, the gleaming white skulls in the foreground are like exquisite paintings. It is these still compositions that show Eisenstein's wonderful feeling for pictorial integration and balanced composition.

The Scientific Film(1):U.S.A.:BALLOONS:AGGRESSION AND DESTRUCTION

GAMES. Produced by Department of Child Study, Vassar College, under the guidance of Dr. Lawrence J. Stone. Technical director: Jules Bucher. Distributed by New York University (restricted to private showings before qualified groups.)

Designed primarily for teachers and students, this film demonstrates a special ("projective") technique for the study of personality traits, showing how differently two children of similar age and backgrounds respond to a graduated series of opportunities to break balloons. Marvin's rigid morality and strong resistance to his own destructive impulses are seen in strong contrast with Terry's happy-go-lucky approach, with its casual acceptance of destruction. A one-way screen conceals the camera from the children. The film does not pretend to be a work of art, but merely imparts scientific data by its detached recording of human behavior. The resulting portrayals have the stronger an impact upon the observer as they are known to be un-staged and unrehearsed. The "visual" is here more effective than the written word. Uneven sound track fails to detract from the often highly amusing dialog and situations.

New York Premiere: Paul Rotha's THE WORLD IS RICH

Produced by Films of Fact, Ltd. Written by Arthur Calder-Marshall. Released by Film Alliance of America for BIS through Brandon Films, 1600 Broadway.

"The 'think film', which presents, analyzes, and interprets contemporary history, gained its first impetus from the March of Time and reached maturity in the news films, civilian and military, which came out of the second world war. The most advanced practitioner of this particular form of documentary is Paul Rotha, whose WORLD OF PLENTY (1943) added a new dimension to the think-film by opposing to the familiar 'voice of God' another commentator representative of the opinions, prejudices, and feelings of the lay audience which is actually seeing the film. The result was a 'discussion film' in the true sense of a much misused term, and a film which got closer to the interest of the common man than almost any other documentary. THE WORLD IS RICH gets closer still. Though produced for an agency of the United Nations, it is by no means an 'official' film. It appeals over the heads of national governments and international agencies to the people themselves, and asks them to make the decisions of the future on the basis of scientific information, not partisan politics or immediate interest."

Richard Griffith

Honorable Mention, Academy of Arts and Sciences.

Photographed with the cooperation of 8 governments. Footage compiled from more than 150 films and material specially shot.

C I N E M A 1 6 , 59 Park Avenue, New York 16

* S O R R Y - Weegee's film will not be shown tonight. Weegee writes from Hollywood where he is editing and adding a musical score to his film: "This is a strange town, people made promises which they did not keep, which confused me and threw me off balance... sorry, I just can't put the film together for your showing."

Cinema 16 will present the new version later in the season.

Instead, Cinema 16 is proud to introduce Willard Van Dyke, noted documentary film producer, who will speak at the conclusion of his film, THE CITY.

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The Contemporary Documentary Film(3): U.S.A.: FIRST STEPS

A Frederick House Production for U.N. Producer: Karl Hinkle. Director and Associate Producer: Leo Seltzer. Distributed by Film Program Services. (11 minutes)

Academy Award Winner 1948: "best short documentary film of the year."

This film was commissioned by the U.N. to serve as a training aid for social workers in India. Available in 9 languages, it deals with the rehabilitation of physically handicapped children. It succeeds admirably in infusing human interest into what could easily have been an uninspired "teaching" film. Unobtrusively, actual methods are shown in scenes which because of clean and imaginative photography and direction are of interest to both layman and professional. The film stresses the psycho-somatic approach, i.e. the integration of mental with physical factors in the retraining of crippled children. Moving, but never maudlin, are scenes of a child reaching clumsily for bread, and of another taking his "first steps". We are moved, for simple actions which we undertake unthinkingly, are here accomplished with difficulty.

The Contemporary Documentary Film(4): U.S.A.: ROUND TRIP

Produced by The World Today Inc. for Twentieth Century Fund. Production: Raymond Spottiswoode. Direction: Roger Barlow. Script: Boyd Wolff. Music: Louis Applebaum. Distributed by Film Program Services. (20 minutes).

Economics comes alive in cinematic terms. Far from duplicating a text book, exciting techniques are used to hold our attention. Barriers of space and time are bridged, as people from many countries excitedly argue the merits of international trade across the screen. Rapid cutting, an abundance of visuals, opposing viewpoints, intelligent music and commentary create a dramatic visualization of a "dry" subject. The film covers a bit too much ground, and oversimplification results. The economic isolationist is too easily demolished, the road to world peace through free trade too simply envisioned. Given the present relation of forces, free trade may be a boon to the U.S., while weak nations might prefer protective tariffs. The film's value lies not in its providing a solution, but in its stimulating discussion and thought.

The Contemporary Documentary Film(5) China: PAINTING THE CHINESE LANDSCAPE

Produced and distributed by China Film Enterprises of America. Producer: Wango Weng. Photographer: Leopold Steiner. Script: Wango Weng. In Kodachrome. (10 minutes)
 Wango Weng clearly demonstrates the delicate art of Chinese painting in a film that is of general interest, because it treats the subject imaginatively and depicts the technique step by step. The exposition is clear and succinct. The artist's brush captures in delicate strokes the beauty and atmosphere of the Chinese landscape. The underlying philosophy of the perfect harmony of "little" man with "great" nature is clearly shown. This is one in a series of five films on Chinese art.

Documentary Film Classics(2): U.S.A.: THE CITY

Produced 1939 by the American Institute of Planners. Photographed and directed by Ralph Steiner and Willard Van Dyke. Original Outline: Pare Lorentz. Commentary: Lewis Mumford, spoken by Morris Carnovsky. Music: Aaron Copland. Scenario: Henry Rodakiewicz. (35 minutes)

One of the earliest and greatest American documentaries, its roots go back to the MARCH OF TIME, and THE RIVER. Never before had the artificiality and inanity of metropolitan life been so artistically depicted on the screen. The nervous tempo, the useless haste, the overcrowding, the squalor, are compressedly revealed by stirring visuals, a potent musical score, hard-hitting commentary, and Theodore Lawrence's exciting cutting. The camera comes alive as never before. The abyss between "studio" and "documentary" has never been greater. From more than 100,000 feet of film and from location shots in thirty different states, Steiner-Van Dyke formed a masterpiece of the early documentary screen that opened the way to a future which even today has not been fully explored.

Some weaknesses are obvious. The present is treated superbly-although, as Richard Griffith pointed out, the film is humorous where it should have been tragic. But the past is a romantic idyll, the future somewhat anemic. Grierson comments that the producers, themselves cosmopolitans, do not believe their aseptic garden utopia. He suggests that the solution is not to withdraw from metropolitan life, but to shape it differently. Likewise, the commentator's statement that both garden cities and present-day New York are "equally real", that all we have to do is to "take our choice", is patently untrue. In omitting both the necessity for and the type of social action needed to bring about the utopia, the film fails to indicate what is primary: how to get from here to there.

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June 26, 1948

The Contemporary Experimental Film(2): CANADA: NORMAN McLAREN: FIDDLE-DE-DEE

Produced by National Film Board of Canada, distributed by International Film Bureau. (3 minutes). McLaren is undoubtedly one of the most talented contemporary animators. His prolific output for the National Film Board of Canada (to which he was brought by John Grierson), includes "propaganda cartoons" (HEN HOP), unusual visualizations of folk songs, and strictly "non-utilitarian" film experiments. His brilliant artistry and exuberant spirit permeate all of them. He never permits his abstractions to be esoteric; FIDDLE DE DEE is full of surging life, expressed in vivid images and rich colors. Developing the work of Len Lye and others, McLaren is one of the few contemporary artists who constantly aim at a creative expansion of the medium. An entire program of his newest films and synthetic sound experiments will be presented by Cinema 16 during the winter season.

The Contemporary Experimental Film(3 and 4): U.S.A.: 1941 and THE IDYL

2 films conceived and photographed by Francis Lee. Distributed by Cinema 16. Together with McLaren, Stapp of BOUNDARYLINES, Hubley and Crockwell, Francis Lee belongs to that group of artists who are achieving international recognition as "the new vanguard" of animation. A painter who was "converted" to cinematography, Lee covered D-Day as combat camera man. Returning home, he built his entire equipment and studio in a cold water flat, struggling for years to complete his first films. Recognition came with a 1948 Guggenheim fellowship for his "creative work in films". "1941", his first film, was made during December 1941, and shows the influence of the turbulent Pearl Harbor days on the sensitive artist. The violence of the action, the sharpness of the color, the dissonant music suggest the mood of the times. They point up the undeniable connection between reality and so-called esoteric experimentations, if engaged in by a serious artist. "The Idyl", his third film, is his most accomplished work, its fragrance enhanced by the Debussy score. His technique consists of an imaginative "exploration" by the camera of abstract paintings, bringing essentially static images to life, - life of a dream-like, phantastic variety. "Idyl" is entirely lyrical, its soothing tranquillity only seldom jarred by weird moving shapes, not fully integrated with the rest of the images. "It might have to do with feelings and moods about nature", states Lee who also feels that a work of art needs no explanation, its interpretation being a personal and relative one: "The images conjured up after reading a poem are never the same, even when re-read by the same person." He thinks that film art is still in its infancy, too often slave to the literary, in spite of its being a visual art. Hence, his search for new techniques and his emphasis on visuals. By utilizing the entire screen area rather than the part occupied by the "actors", he creates a dense integration of objects and their environment, well exemplified in "Idyl". Widely exhibited in Europe, Lee's films have recently been acquired by the Cinematheque Francaise. (15 minutes)

The Contemporary Experimental Film(5, 6, and 7): U.S.A.: MAYA DEREN

LESSES OF THE AFTERNOON (1943) by Maya Deren and Alexander Hammid (13 minutes)

This film is concerned with the relationship between imaginative and objective reality. It begins in actuality and ends there. But in the meantime the imagination, here given as a dream, intervenes. It seizes upon a casual incident and elaborating it, thrusts back into reality the product of its convolutions. The protagonist does not suffer some subjective delusion, of which the world outside remains independent, if not oblivious; on the contrary, she is, in actuality, destroyed by an imaginative action.

A STUDY IN CHOREOGRAPHY FOR CAMERA (1945) by Maya Deren and Talley Beatty (3 minutes)

The space of the field, the temple and the theater have been, historically, a place, within which dancers moved, creating, in terms of their own capacities, the physical patterns of emotions and ideas. In this film, through an exploitation of cinematic techniques, space is itself a dynamic participant in the choreography. This is, in a sense, a duct between space and the dancer, in which the camera is not merely an observer, sensitive eye, but is itself creatively responsible for the performance. Since film is a space art, the logic, the integrity of this film is visual; but since it is also a time art, it is not integrated in the plastic terms of painting, but strives for a new dimension of integration altogether.

RITUAL IN TRANSFIGURED TIME (1945/46) by Maya Deren. Photography: Hella Heyman (17 minutes)

A ritual is an action distinguished from all others in that it seeks the realization of its purpose through the exercise of form. In this sense ritual is art; and, even historically, all art derives from ritual. In ritual, the form is the meaning. More specifically, the quality of movement is not a merely decorative factor; it is the meaning itself of the movement. In this sense, this film is a dance.

This quality of individual movement is mainly conferred by filmic means-varying camera speeds, relating of gestures which were, in reality, unrelated, repetition of patterns so complex as to be unique in actuality. In this sense, the film confers dance upon non-dancers, except for a passage in which the large pattern and the individual action coincide, briefly in intonation. Being a film ritual, it is achieved not in spatial terms alone, but in terms of a time created by the camera. Time here is not an emptiness to be measured by a spatial activity which may fill it. In this film it not only creates many of the actions and events, but constitutes the special integrity of the form as a whole.

Maya Deren

MAYA DEREN IN PERSON

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AT HUNTER PLAYHOUSE, 68TH STREET NEAR LEXINGTON AVENUE

WEDNESDAY, SEPTEMBER 29TH, 1948

*The Psychological Film: Canada: THE FEELING OF HOSTILITY

Second in an unusual series of films based on actual case histories. Produced in cooperation with the Allen Memorial Institute of Psychiatry.

*A Cinema 16 Premiere: France: ARISTIDE MAILLOL

This poetic French art film by Jean Loda features the famed artist's sensuous sculptures. A moving and last film record of Maillol at work. Music by Roger Desormais.

*The Topical Film: U.S.A.: POVERTY IN THE VALLEY OF PLENTY

A timely and bitter film on the Di Giorgio strike, now in its eleventh month. Produced by the Hollywood AFL film council.

A Special Cinema 16 Presentation: U.S.A.: THE PRIVATE LIFE OF A CAT

Alexander Hammid's ("Forgotten Village") tender and sensitive documentary film. Rejected by censorship for showings to the general public.

WEDNESDAY, OCTOBER 27TH, 1948

*The Contemporary Experimental Film: U.S.A.: PSYCHE

A cinematic stream-of-consciousness poem, based on Pierre Louys' novel. Produced, directed and photographed by Gregory Markopoulos. In color.

Aftermath of War: CANADA: NEW FACES COME BACK

A film that shocks into compassion. Plastic surgery "rehabilitates" horribly maimed RAF fliers.

*The Arts: U.S.A.: HENRY MOORE

A Cinema 16 premiere, featuring the work of one of the great contemporary artists. Music by Vaughan Williams. Commentary by James Johnson Sweeney. Moore himself discusses his "Shelter drawings" executed during the London Blitz. A Falcon Films Production.

The Scientific Film: U.S.S.R.: THE STORY OF THE BEES

Amazing photographic techniques reveal the wonders of another world. Grand Prize at Cannes 1946: "The World's Most Outstanding Educational Film". Distributed by United World Films.

WEDNESDAY, NOVEMBER 24TH, 1948

The Experimental Film Classic: FRANCE: LE CHIEN ANDALOU

One of the classics of surrealism. Produced by Luis Bunuel and Salvador Dali. A brilliant and disturbing film experience.

A Special Cinema 16 Feature Presentation: France: THE PURITAN

The famed controversial French film by Jeff Musso, based on the novel by Liam O'Flaherty, with Jean-Louis Barrault and Viviane Romance. Rejected by censorship for general public exhibition. Psychological drama of a religious fanatic who is driven to murder by his convictions. Distributed by Brandon Films.

WEDNESDAY, DECEMBER 22ND, 1948

*War and The Artist: U.S.A.: THIS DAY

Experimental film by Leonard Stark. A sensitive cinematic comment on the horror and futility of war.

Social Problems: England: HOUSING PROBLEMS

Produced by Arthur Elton and Edgar Anstey. One of the most famous of all documentaries, featuring unrehearsed interviews with slum dwellers.

Special Cinema 16 Holiday Presentation: AN EVENING WITH NORMAN MCLAREN.

The famed Canadian creator of "Fiddle-de-dee" and "Hen Hop" will be present to discuss his new experimental animations and color abstractions:

A) HOPPITY POP, LOOPS, DOTS, BOOGIE DOODLE

B) AUTOMATIC DRAWING AND SYNTHETIC SOUND EXPERIMENTS

No camera and no musical instruments are used for these sensational new sound films.

* indicates premiere showing.

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Please be on time - latecomers disturb.

Cinema 16's showings are open to members only. No single admissions are sold to individual performances.

Your membership entitles you to a minimum of 8 free admissions to private showings as of the day you become a member. You can start anytime. You are also entitled to 2 free guest tickets in the course of the year.

Regular membership \$ 10; Husband-Wife membership \$ 17; Student \$ 8; Half-season membership \$ 6.50; Groups of 5 or more \$ 8.50; Groups of 10 or more \$ 8 each.

CINEMA 16 INC., 59 Park Avenue, New York 16

The Psychological Film: Canada: THE FEELING OF HOSTILITY

Produced for National Film Board of Canada by Robert Anderson in cooperation with the Allen Memorial Institute of Psychiatry and McGill University. (25 minutes)

This is the second in a series of films showing the practical application of psychiatry by portraying actual case histories. Clare - outwardly a successful, attractive young woman - is in reality insecure and constrained in her human relationships. Her capacity for love and friendship has remained undeveloped; ambition and success function as love substitutes. While the psychological interpretation could have been deepened, the film's refusal to provide a synthetic "cure" forms an honest ending.

A Cinema 16 Premiere: France: ARISTIDE MAILLOL

Directed by Jean Iods. Photography: Claude Renoir, Jacques Mercanton. Music: Roger Desormais. Distributed by Jules Schwerin for Franco-American Audio-Visual Center. (22 minutes) Asked once why he only sculptured the female form, Maillol replied: "Is there anything more beautiful?" This is the last film record of the man - he died in 1944 in an accident - and of his work. Born in 1861 in a fishing village in Southern France, he only started to sculpture at the age of 40. A classicist more by nature than schooling, his work shows the influence of Gauguin, Renoir and the sculpture of Rodin and Michelangelo. His nudes represent fertility and strength, attributes that to him - of peasant stock - were to be found in woman. He worked from models ("There are 300 Venus De Milos in my hometown"), memory, or even "Art" photographs. His work is the product of his creative analysis of the female form in every pose and from all angles. The film is faithful to his artistic intent as the finished work is observed from all angles. It fully reveals a warm, richly human personality - an old man young in spirit, who says, "Everything I have ever done - tapestries, ceramics, prints - I have done because it amused me. For me, art does not have that terrible importance that it has for members of the Institut. If you spoil a work, you do not kill yourself - you make another."

The Topical Film: U.S.A.: POVERTY IN THE VALLEY OF PLENTY

Produced by the Hollywood AFL Film Council. Distributed by the National Film Co-operative. (20 minutes) This film is important not as an artistic work (its weaknesses are obvious) but as an example of a cinematic recording of topical partisan issues. One of the few labor films in existence, it is frankly propagandistic. For the past 11 months, 1000 farm laborers have been on strike against Di Giorgio's 20 million dollar empire, where farming is big business. The assembly line prevails, with machines better tended than their lowly human counterparts, former sharecroppers and dustbowl victims. Di Giorgio - an absentee owner in New York - claims that "there is no strike, there are no issues," but a 20 mile picket line fights for union recognition and collective bargaining. Union organization is imperative since the farm lobbies have excluded farm workers from the social security laws. The strikers have been met by continued violence and mob attacks. Jim Price - chairman of the strike committee - (seen in the film) was critically wounded by gunmen. A national citizens committee, headed by Dr. John Haynes Holmes, is calling on the public to support the strikers.

A Special Cinema 16 Presentation: U.S.A.: THE PRIVATE LIFE OF A CAT.

A film by Alexander Hammid. Released by Film Publishers. (20 minutes)

A sensitive camera probes some of the wonders of life. Transcending the experiences of a lowly cat family, it stresses the one-ness of all nature, of which man is but a part. Birth is shown as a tender, yet painful miracle, the very objectivity of portrayal robbing it of all sensationalism. Sensitivity instead of "cuteness" reveal the artist's essentially reverent attitude toward the mysteries of life. Hammid ("Forgotten Village," "Hymns of the Nations") writes; "Our cat was unusually friendly and domesticated. Every time she was going to have kittens she went through the routine of looking for a place, but in the end she always obligingly accepted the box which my wife and I had prepared. To film her, it was necessary to only place her box more into the open, so I could get around with my camera. She seemed to mind little that her box was near a window - contrary to the belief that cats give birth only in dark places. The strong lights I needed I turned on only for the few seconds necessary to take each shot. At first she disliked this, but when delivery got under way she was too busy to mind it...almost none of the film is staged. Usually, I waited for the cats to do what I knew they would do from habit, or often I waited for a surprise, as in the case of the father seeing his children for the first time. My only contrivance was placing the kittens where I wanted them, making them look one way or the other by some noise, motion, or food. The film was taken over a period of 4 weeks...some seemingly consecutive shots were in reality taken days apart. Others, like the delivery, are seen in almost the same actual continuity." (This film was rejected by censorship for showings to the general public as "indecent.")

Contemporary Animation: U.S.A.: BROTHERHOOD OF MAN

A United Production of America for UAW, CIO. Animation by John Hubley. Released by Film Alliance of America. (9 minutes) A contemporary "classic."

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PROGRAM NOTES

Aftermath of War: Canada: NEW FACES COME BACK

Produced by the RCAF Film Unit and National Film Board of Canada. Direction: F/L Richard Jarvis. Music: Louis Applebaum. (28 minutes).

Plastic surgery "rehabilitates" maimed RAF fliers, but the prevention of war might be an even better solution. Commercial movie theatres prefer to stay away from the "gruesome" films of this type which in reality touch only lightly and with still too much restraint on some of the very real horrors of our 20th Century civilization.

The Arts: U. S. A.: HENRY MOORE

Produced by Falcon Films, Inc. Photographed by Erica Anderson. Commentary: James Johnson Sweeney. Music: R. Vaughan Williams. In color. (22 minutes). A Cinema 16 Premiere.

First in a series designed to make available to audiences everywhere art exhibitions that they could not see otherwise. A competent commentary and clear photography serve to convey a better understanding of the artist. Rotating closeups of his work permit a fuller analysis. His famed "Shelter Drawings" point to his evolution from relatively abstract forms to an equally artistic pre-occupation with the human element. The film has been acclaimed at numerous International Film Festivals.

The Scientific Film: U. S. S. R.: THE STORY OF THE BEES

This Russian-produced short, distributed by United World Films, won the Grand Prize at Cannes 1946 as "the world's best educational film." Amazing photography serves to underscore the growing importance of "visual education" that often outstrips pallid textbooks by the sheer potency of its visual images.

The Contemporary Experimental Film: U. S. A.: PSYCHE

Produced, directed and photographed by Gregory Markopoulos. A Cinema 16 Premiere.

"This film is a visual poem inspired by Pierre Louys' unfinished novelette of the same name, and the result is one that goes back to the apocryphal mystery of the old legend of Cupid and Psyche more purely and simply than does Pierre Louys' lush rhetorical prose. The story we see, insofar as we can piece it out at the end, has a modern surface: a flirtation, a walk in the woods, resistance to the man's passion by the woman, and then sudden, agitated submission: a note of deep disturbance, of fleetingness and infidelity.

It is impossible to see a coherent plot in Markopoulos' film without inventing one of your own for it. The lovers speak; we do not hear. They laugh; we don't know the source of their amusement. They must have conscious motives but these are never revealed. It is a story told in more than one kind of "mufti." If we know Louys' novelette and the detailed legend of Cupid and Psyche, we can see how the film-poet has tried to recreate them—as though he were passively recalling them, as we recall sometimes the things we have read, in snatches, in odd fragments to which we attach our own experience, subtly changing place and persons. So the world of imaginary happening created by Markopoulos is a peculiarly modern world, almost a "Freudian" world, in which dream and automatic memory knit together a story not organized in plot or in meaning.

The time of the clock, of the world of narrative which goes from point to point in space as things actually happen—this world is not the one of poetic impressionism found here. But even if we knew nothing of Louys' tale and nothing of the fabulously beautiful girl, Psyche, whom Venus' jealousy tried to ruin, but who was loved by Venus' own son, Cupid, this film of Markopoulos' would have an impact—precisely, the impact of a dream. What is *universal* in Psyche's legend is reborn in the slow, involuted pace of the film story. Psyche believed her night-covered lover to be a "monster," for so Apollo's oracle had predicted. This actual *night* of the legend has been converted by Markopoulos, as by Louys, into the hidden part of all passion, the fear of the unknown felt by virgins and the fear that the supreme pleasure of physical love will disappear in the morning like a dream. It is this fear that distorts the face of the Psyche of Markopoulos. Louys interprets the ancient Psyche according to her name: "soul," "spirit," something born of imagination, like a dream or a statue; we understand why, then, before we see the man's naked legs approaching Psyche's bed, she has placed a red flower before a youth's marble bust. We know the swiftly extinguished candles on the floor before the bed signify the lamp by which Psyche at last discovered the face and body of a beautiful youth rather than of a monster.

There is a magnetic naivete about this truly experimental film; it has a serious sense of beauty that very few of the most poetic films we know possess. It cannot boast professional polish or technical brilliance save in glimpses, minor aspects. But it has precious insight, a personality of its own, a lofty, lyrical quality of the amateur. We should not forget: basically, "amateur" means "lover," "professional" means "money-maker." It is a privilege to see a film that has so much of what the professional Hollywood film lacks: a true feeling for love."

PARKER TYLER

(Mr. Taylor, well-known critic and writer on the film, is the author of "Hollywood Hallucination," "Magic and Myth of the Movies," and the recent "Chaplin; Last of the Clowns.")

There will be a short intermission during the showing of "The Puritan"

UN CHIEN ANDALOU

Produced 1929 by Luis Bunuel and Salvador Dali. Rented from the Museum of Modern Art Film Library.

"The surrealist attempts to explore the realm of the subconscious, to examine it, not with the eye of the scientist or doctor, but with the eye of the poet and artist, without recourse to the logic of everyday reality. It can readily be seen that the cinema offers the perfect medium for such a purpose. Thoughts and dreams almost universally operate as a sequence of moving images, usually in monochrome, with occasional flashes of color, captions and sound; not to mention the tricks so accessible to the camera such as superimposed concepts or the double exposure, flashbacks of memory, and tentative forecasts into the future. It is never the plot of such a film that should receive attention, but rather the wealth of innuendo which accompanies each action and which forms an emotional pattern far richer than that of the usual straight story to which our logical mind is accustomed. Bunuel and Dali are the first to attempt using the film as a medium for metaphor and ideology."

JULIEN LEVY ("Surrealism," The Black Sun Press, New York, 1936)

LUIS BUNUEL: NOTES ON THE MAKING OF "UN CHIEN ANDALOU"

Historically, this film represents a violent reaction against what was at that time called "avantgarde cine," which was directed exclusively to the artistic sensibility and to the reason of the spectator, with its play of light and shadow, its photographic effects, its preoccupation with rhythmic montage and technical research, and at times in the direction of the display of a perfectly conventional and reasonable mood. To this avantgarde cinema group belonged Ruttmann, Cavalcanti, Man Ray, Dziga Vertov, Rene Clair, Dulac, Ivens, etc.

In *Un Chien Andalou*, the cinema maker takes his place for the first time on a purely Poetical-Moral plane. (Take Moral in the sense of what governs dreams or parasympathetic compulsions.) In the working out of the plot every idea of a rational, esthetic or other preoccupation with technical matters was rejected as irrelevant. The result is a film deliberately anti-plastic, considered by traditional canons. The plot is the result of a *Conscious Physic Automatism*, and, to that extent, it does not attempt to recount a dream, although it profits by a mechanism analogous to that of dreams.

The sources from which the film draws inspiration are those of poetry, freed from the ballast of reason and tradition. Its aim is to provoke in the spectator instinctive reactions of attraction and of repulsion. (Experience has demonstrated that this objective was fully attained.)

Un Chien Andalou would not have existed if the movement called surrealist had not existed. For its "ideology," its psychic motivation and the systematic use of the poetic image as an arm to overthrow accepted notions corresponds to the characteristics of all authentically surrealist work. This film has no intention of attracting nor pleasing the spectator; indeed, on the contrary, it attacks him, to the degree that he belongs to a society with which surrealism is at war...

The producer-director of the film, Bunuel, wrote the scenario in collaboration with the painter Dali. For it, both took their point of view from a dream image, which in its turn, probed others by the same process until the whole took form as a continuity. It should be noted that when an image or idea appeared the collaborators discarded it immediately if it was derived from remembrance, or from their cultural pattern or if, simply, it had a conscious association with another earlier idea. They accepted only those representations as valid which, though they moved them profoundly, had no possible explanation. Naturally, they dispensed with the restraints of customary morality and of reason. The motivation of the image was, or meant to be, purely irrational! They are as mysterious and inexplicable to the two collaborators as to the spectator. *Nothing*, in the film *Symbolizes Anything*. The only method of investigation of the symbols would be, perhaps, psychoanalysis.—Translated by Dr. Grace L. McCann Morley.

(Reprinted from ART IN CINEMA, San Francisco Museum of Art, 1947)

(Mr. Bunuel, member of the original surrealist movement in Paris, worked with Salvador Dali on UN CHIEN ANDALOU and L'AGE D'OR. Abandoned surrealism, produced in Spain "Land Without Bread," a powerful and uncompromising documentary film (to be shown by Cinema 16 in 1949). Worked in America on Latin-American films, then in Paris as Secretary for the International Cinematographic Society.)

THE PURITAN A Derby Films Production. Story and dialogue by Liam O'Flaherty from his novel of the same name. Directed by Jeff Musso. Photographed by Curt Courant. Music, Jeff Musso and Jacques Dallin. 9 reels. Cast: Ferriter, Jean-Louis Barrault; *Commissaire Louan*, Pierre Fresnay; *Molly*, Vivienne Romance; *Theresa*, Alla Donelli; *Theresa's aunt*, Ludmilla Pitoeff; *Tenanciere de Bouge*, Frehel; *Dansense*, Rosita Montenegro; *Newspaper Editor*, Marcel Vallee; *A Girl*, Genevieve Sorya; *Kelly*, Boucot; *Mrs. Kelly*, Mady Berry; *Dr. O'Leary*, Alexandre Rignault; *Callahan*, Georges Flamant; *Fitzpatrick*, Maurice Maillot; *Lawyer*, Jean Tissier; *Policeman*, Pitouco.

The French production of Liam O'Flaherty's Irish novel *The Puritan* was completed in Paris in 1938. Produced at a cost of \$27,000 by, as O'Flaherty put it, "a little man who had a million francs," it was directed by the almost unknown Jeff Musso, working in direct collaboration with O'Flaherty, who himself was innocent of film experience except for a brief and abortive stint in Hollywood. The picture was successful in France and England, but was banned from exhibition in Germany, Italy, Russia, Poland, and in the Irish Free State.

The Puritan was imported to the United States by Jean Lenauer in the fall of 1938. It was submitted to the Motion Picture Division of the New York State Department of Education (commonly called the State Board of Censors) one week after that body had banned in toto the Warner Brothers production *Yes, My Darling Daughter* on the ground that this adaptation of the stage success condoned trial marriage. *The Puritan* was also banned in its entirety under Section 1082 of the state code, which prohibits the public showing of films which might be accused of being "obscene, indecent, immoral, inhuman, sacrilegious, or that would tend to corrupt morals or incite to crime." Irwin Esmond, chairman of the Motion Picture Division, described the principal male character of the film as "a religious fanatic with a sadistic mania," adding that such a picture "is, indeed, immoral, inhuman, sacrilegious, and will tend to corrupt morals."

Appeal from this decision was taken to the New York State Board of Regents, by Lenauer International Films, represented by Arthur Garfield Hays, while a supporting brief was filed by the American Civil Liberties Union. A Regents' committee consisting of Dr. George J. Ryan, ex-president of the Board of Education, and Gordon Knox Bell, was appointed to view the film and hear the opposing arguments. Meanwhile *The Puritan* had been shown to the press, with the result that the ban was vigorously protested by Franz Hoellering in *The Nation*, Otis Ferguson in the *New Republic*, Leo Mishkin in *The Morning Telegraph*, Archer Winsten in *The New York Post*, Nigel Dennis in the *National Board of Review Magazine*, and editorially by the *New York Daily News*.

Almost simultaneously, the author of the controversial film arrived in New York for a brief visit. Asked his opinion of the censorial ban, Mr. O'Flaherty said: "I am sorry I cannot agree. I think it is a highly moral film that makes vice appear very ugly. It intends to show the stupidity of groups that attempt to impose their concept of morality on others. It is significant that the picture has been banned in all totalitarian countries—Germany, Italy, Franco's Spain, Russia, and Poland—and that it may be shown in the democracies, England and France." He added that it was also banned in the Irish Free State because the Catholic Church looks with disfavor on O'Flaherty's work in general, and *The Puritan* in particular because it doubts that "the church was fit to be the guide of the people."

In the meantime the Regents' Committee viewed *The Puritan* and heard arguments by representatives of the censors and the distributors. The censors' brief explained the ban on the ground that, in addition to reasons already given, "the film depicts solicitation on the streets, lewd dance halls, indecent acts of prostitution." (Lenauer International Films had already offered to delete such scenes, the censors replying that that would not succeed in lifting the ban.) Arthur Garfield Hays for the distributors and the Civil Liberties Union, stated: "This picture shows the dangers of fanaticism. Too many people try to convert others to their way of living. Isn't that what the censors do, try to make others like themselves?" Denying that this was the aim of the New York censors, Dr. Ryan asked: "What good would this picture accomplish?" Mr. Hays replied: "It would make people more tolerant... Censorship may start off at the right place, but it soon is stretched until it sets our customs and our manners."

Reporting to the Regents, the committee of two recommended that the censors' ban on *The Puritan* be upheld. Their recommendation was accepted. This decision was subject to review by the courts, but Mr. Lenauer did not avail himself of this recourse and the film has not subsequently been given public showing in New York, although it was exhibited in Connecticut, New Jersey, and other localities which do not have official censor boards. Almost six months later, on the occasion of its first showings in Los Angeles, *Life Magazine* selected *The Puritan* as "Movie of the Week" (May 29, 1939). Concluding its review of the film's U. S. history, *Life* commented: "Censorability of *The Puritan* is partly due to the fact that by implication it attacks all censorship."

RICHARD GRIFFITH

(Mr. Griffith, Executive Director of the National Board of Review of Motion Pictures, edited and annotated with Mary Leary the American edition of "Criteria on Documentary." He has just completed the section on the sound film in the new edition of Paul Rotha's "textbook" on the movies, "The Film Till Now," to be published in December.)

December 22, 1948

cinema 16

The Documentary Film Classic: England: HOUSING PROBLEMS

Produced 1935 by Realist Film Unit. Directed by Edgar Anstey and Arthur Elton. Photographed by John Taylor. Rented from the Museum of Modern Art Film Library. (18 minutes)

There are essentially two approaches to documentary film making; the purely descriptive and factual-journalistic approach on the one hand; the impressionistic and "dramatized" approach on the other, aiming at an emotional involvement of the spectator by re-shaping reality in dramatic and aesthetically pleasing terms. Basil Wright's SONG OF CEYLON is perhaps the most outstanding prototype of the "poetic" documentary; HOUSING PROBLEMS a good example of "reportage". It consciously avoids any dramatization of the material, instead aiming at providing information and picturing reality. There is no staging, no dramatic photography, no attempt at aesthetics for its own sake. The cold and grim authenticity of the film approaches a type of realistic newreel, albeit a newreel never seen in movies. The interviews are entirely unrehearsed, and shock by their spontaneity and obvious honesty. As Rotha put it, with this film, the term "realism" enters the documentary vocabulary.

After his earlier WORKERS AND JOBS, Elton was commissioned by the British Commercial Gas Association to do HOUSING PROBLEMS. If it had not been for sponsors of this type, the entire documentary film movement may not have been possible, since commercial exhibition never paid for itself. Thus films were sponsored either by major industries (especially Petroleum and Gas), or the Government in the form of the famed G.P.O. (General Post Office) Film Unit headed by John Grierson. Grierson's great achievement lay not only in the creation of a documentary production center, but also in the "creation" of sponsors of this type.

War and the Artist (1) : U.S.A. : THIS DAY

Produced, directed and photographed by Leonard Stark. Distributed by Cinema 16. (15 minutes) A cinematic attempt to portray one individual's reaction to the horror and futility of war. The first part of the film sets a somber and foreboding atmosphere in scenes filled with compositional richness and beauty. The serenity of nature is negated by the prevalence of dead, eerily shaped trees, and graves amidst the grass. No human beings are visible; a mood of disturbing and inexplicable sadness is created by inanimate objects and unusual photography alone. There follows a slow transition to life, to living trees, the sea, and statues brought to life. The killer - impersonating the cruelty and inanity of war - appears. His senseless determination to destroy is emphasized by the odd objects he shoots at - tins, radio tubes. He is further characterized by his relentless pursuit and destruction of the salamander. Finally he slays the mother and the child. The film ends on an ironic note: inanimate statues presumably crying at the death of a child.

War and the Artist (2) : FRANCE: LA ROSE ET LE RESEDA

Produced 1947 by Cooperative Generale Du Cinema Francais and La Commission Militaire du Conseil National de la Resistance. Based on the poem by Louis D'Aragon. Photography: Andre Michal. Music: Georges Auric. Narrated by Jean-Louis Barrault. Distributed by A.F.Films. (8 minutes) A rousing tribute to two heroes of the resistance movement, one "who believed in heaven" and one "who did not". This passionate film surges from an eerie, experimentally conceived beginning, depicting the relations of the population to the German invaders, to a rousing climax, created both by exciting visuals, a haunting musical score, and a brilliant narration by Barrault. A political message - the united struggle of divergent French factions (in this case, unbelievers and believers) for a better France - is here translated into vivid poetic images.

Both these films - attempts to treat of war in "experimental" terms - should serve to underline the obvious: not always can the horror of our time be expressed in terms of realism and a "documentary" type recording. Is the "reality" of killing conveyed by newreel shots of dead soldiers? Can it not at times be expressed more profoundly by a "re-arrangement" of reality at the hands of a sensitive artist? Even granted the greater effectiveness of a straight documentary film - if only in terms of its possibly larger audiences, - the experimental approach can be equally valid. Whatever is an honest expression of the artist's feeling and whatever involves the spectator emotionally, - be it the documentary or the experimental approach - must be considered equally valid in terms of the aesthetic possibilities of the cinematic medium.



A SPECIAL CINEMA 16 HOLIDAY PRESENTATION: AN EVENING WITH NORMAN McLAREN

The famed Canadian animator and film artist personally introduces his recent films, including his startling synthetic sound and automatic drawing experiments. Produced for the National Film Board of Canada, these unusual sound films were made without a camera and without musical instruments.

Norman McLaren was born 1914 in Stirling, Scotland. His father's folks were painters and decorators, his mother's folks were farmers. Studied art in Glasgow. For his first film, he begged a worn-out 35mm print of a commercial movie, washed off the emulsion and hand-painted his first abstract film. In 1935 made advertising and an anti-war film. Photographed 1936 DEFENSE OF MADRID in Spain. John Grierson asks him to join G.P.O. Film Unit in 1937. Works with Cavalcanti, directs 4 films, including LOVE ON THE WING, his first serious camera-less effort. In 1938 begins to experiment with synthetic sound. Moves to New York in 1939, produces independently and for the Guggenheim Museum of Non-objective Art. Joins 1941 the National Film Board of Canada at request of Grierson, who has meanwhile become Canadian Film Commissioner. Produces camera-less animated shorts for war bonds, anti-inflation drives; builds up and trains an animation unit at National Film Board of Canada. During 1946 he perfects his pastel technique (LA HAUT SUR CES MONTAGNES, POULETTE GRISE). FIDDLE DE DEE (1947) reverts to technique used in very first film: painting colored dyes straight onto film, irrespective of frame line. Continues work at National Film Board of Canada.

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The Topical Film: U.S.A.: POVERTY IN THE VALLEY OF PLENTY

Produced by the Hollywood AFL Film Council. Distributed by the National Film Cooperative.

This film is important not as an artistic work (its weaknesses are obvious) but as an example of a cinematic recording of topical partisan issues. For the past 16 months (!), 1000 farm laborers have been on strike against Di Giorgio's 20 million dollar farm empire. Di Giorgio - an absentee owner in New York - claims that "there is no strike", but a 20 mile picket line fights for union recognition and collective bargaining. Union organization is imperative since the farm lobbies have excluded farm workers from the social security laws. The strikers have been met by continued violence and mob attacks; Jim Price, chairman of the strike committee, (seen in the film) was critically wounded by gunmen. A national citizens committee, headed by Dr. John Haynes Holmes, is calling on the public to support the strikers. (20 minutes)

The Contemporary Experimental Film: 1941 and THE IDYL

Conceived and photographed by Francis Lee. Distributed by Cinema 16. (15 minutes)

Together with McLaren, Stapp, Hubley and Crockwell, Francis Lee is achieving recognition as belonging to "the new vanguard" of animation. A painter who was 'converted' to cinematography, Lee covered D-Day as combat camera man. Returning home, he built his entire equipment and studio in a cold-water flat, struggling for years to complete his first films. Recognition came with a 1948 Guggenheim fellowship for his "creative work in films".

"1941" shows the influence of the turbulent Pearl Harbor days. The violence of the action, the vivid colors, the dissonant music suggest the mood of the times. In "The Idyl", his most recent work, the technique consists of an imaginative "exploration" of abstract paintings by the camera, bringing essentially static images to life, - life of a dream-like, phantastic variety. "It might have to do with feelings and moods about nature", states Lee who feels that a work of art needs no explanation, its interpretation belongs personal and relative one: "The images conjured up after reading a poem are never the same, even when re-read by the same person." He thinks that film art is still in its infancy, too often slave to the literary, in spite of its being a visual art. Hence, his search for new techniques and his emphasis on visuals. Widely exhibited in Europe, Lee's films have recently been acquired by the Cinematheque Francaise.

A Special Cinema 16 Presentation: THE PRIVATE LIFE OF A CAT

A film by Alexander Hammid. Released by Film Publishers.

(20 minutes)

A sensitive camera probes some of the wonders of life. Transcending the experiences of a lowly cat family, it stresses the oneness of all nature, of which man is but a part. Birth is shown as a tender, yet painful miracle, the very objectivity of portrayal robbing it of all sensationalism. Sensitivity instead of 'cuteness' reveal the artist's essentially reverent attitude toward the mysteries of life. Hammid ("Forgotten Village", "Hymn of the Nations") writes: Our cat was unusually friendly and domesticated. Every time she was going to have kittens she went through her routine of looking for a place, but in the end she always obligingly accepted the box which my wife and I had prepared. To film her, it was necessary to only place her box more into the open, so I could get around with my camera. She seemed to mind little that her box was near a window - contrary to the belief that cats give birth only in dark places. The strong lights that I used I turned on only for the few seconds necessary to take each shot. At first she disliked this, but when delivery got under way she was too busy to mind it.. Almost none of the film is staged. Usually, I waited for the cats to do what I knew they would do from habit, or often I waited for a surprise, as in the case of the father seeing his children for the first time. My only contrivance was placing the kittens where I wanted them, making them look one way or the other by some noise, motion or food." (This film was rejected by the censors for showings to the general public as 'indecent'.)

The Psychological Film: Canada: THE FEELING OF HOSTILITY

Produced for the National Film Board of Canada by Robert Anderson in cooperation with the Allen Memorial Institute of Psychiatry and McGill University. (25 minutes)

This is the second in a series of films showing the practical application of psychiatry by portraying actual case histories. Clare - outwardly a successful, attractive young woman - is in reality insecure and constrained in her human relationships. Her capacity for love and friendship has remained undeveloped; ambition and success function as love substitutes. While the psychological interpretation could have been deepened, the film's refusal to provide a synthetic 'cure' forms an honest ending.

Contemporary Animation: U.S.A.: BROTHERHOOD OF MAN

A United Production of America for UAW, CIO. Animation by John Hubley. Released by Film Alliance of America. (9 minutes)

Based on Dr. Benedict's "Races of Mankind", this entirely unusual film has already become a contemporary 'classic'.

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at the CENTRAL NEEDLE TRADES AUDITORIUM, 228 West 24th Street (between 7th and 8th Avenue)

WEDNESDAY, FEBRUARY 2nd, 1949

A Special Cinema 16 Presentation: WHAT IS MODERN ART ?

A provocative introduction to a controversial topic, featuring paintings by Van Gogh, Picasso, Mondrian, Dali, etc. With Vladimir Sokoloff and Neva Patterson. Directed by Felix Brentano for Riechhof Productions. Script Consultants: Ben Shahn, George Biddle, Betty Chamberlain. In color.

The Psychological Film: University of Chicago: NEUROSIS AND ALCOHOL

The artificial inducement of neuroses in cats, and their temporary alleviation by alcohol.

A Cinema 16 Premiere: Great Britain: STEPS OF THE HALL

How the arts of dancing, music and painting are combined in creating a new ballet. Produced by Alexander Shaw. Directed by Muir Mathieson. Music by Arthur Benjamin, performed by the London Philharmonic Orchestra.

*The Evolution of the Documentary Film (1): Jules Bucher: THE WINDOW CLEANER

A sensitive sketch of New York and its people, as seen by the man who keeps its windows clean.

The Topical Film: Joris Ivens: INDONESIA CALLING

The producer of the SPANISH EARTH presents a stirring film commentary on Indonesia's struggle for independence. Produced for the Waterfront Unions of Australia.

WEDNESDAY, MARCH 9th, 1949

A Special Cinema 16 Presentation: HUMAN GROWTH

The widely acclaimed Eddie Albert film on sex education for children, produced for the University of Oregon. "An epoch-making movie!" (LIFE)

*The Evolution of the Documentary Film (2): Luis Bunuel: LAND WITHOUT BREAD

This powerful account of abject poverty and human degradation in Spain is a unique socio-anthropological document.

The Contemporary Experimental Film: James Broughton: MOTHERS DAY

A sardonic and poetic comment on childhood, told in psychological symbols and visual metaphors. A sophisticated "take-off" on the "I remember Mama" type of family history. Photography by Frank Stauffacher. Music by Howard Brubeck, played by the San Francisco Symphony Orchestra.

SPEAKER: PARKER TYLER:
"HOW TO LOOK AT AN EXPERIMENTAL FILM"

Does the spectator 'lag' behind the experimental film maker or vice versa? Mr. Tyler, well-known author and motion picture critic, will discuss difficulties in the way of comprehending the Experimental Film and indicate a technique of appreciating it.

WEDNESDAY, APRIL 13th, 1949

The Scientific Film: U.S.A.: CRYSTALLIZATION

Nature's ever-changing 'abstractions' are revealed in these unique microscopic studies of the process of crystallization.

The American Film Comedy: PICKING PEACHES

Once again the unforgettable Harry Langdon cavorts with the luscious Sennett Bathing Girls...

A Special Cinema 16 Presentation: 2 CONTROVERSIAL FILMS

MEN AGAINST MONEY (United Electrical Workers, CIO) An indictment of Big Business.

CROSSROADS FOR AMERICA (Research Institute of America) An indictment of the Communists.

These hard-hitting films indicate the possibilities of the screen as a propaganda medium.

*The Evolution of the Documentary Film: (3): John Grierson: NIGHT MAIL

One of the great masterpieces of the poetic cinema, featuring unprecedented use of sound by Cavalcanti, and commentary in verse by W.H. Auden. Produced by Grierson, directed by Basil Wright. Music by Benjamin Britten.

WEDNESDAY, MAY 18th, 1949

The Anthropological Film: TJURUNGA

An astounding glimpse into the intimate lives of stone age survivors in our time. In color.

A Special Cinema 16 Presentation: 2 EXPERIMENTAL DANCE FILMS

Sidney Peterson: HOBNOB DREAM. Accompanied by John Cage's percussive score, this film visualizes the anxiety dreams of a dancer. Choreography by Marian Van Tuyl. In color.

Sara Kathryn Arledge: INTROSPECTION. A new departure in the cinematic presentation of dance, differing fundamentally from stage choreography. In color.

The Scientific Film: Yale University: AN EXPERIMENTALLY PRODUCED SOCIAL PROBLEM IN RATS

A group of rats find a unique (and disturbing) solution to an artificially created problem.

*The Evolution of the Documentary Film: (4): Pare Lorentz: THE RIVER

This masterpiece of the American screen features an outstanding musical score by Virgil Thompson; Lorentz' now classic lyrical commentary; and beautiful photography by Willard Van Dyke, Stacey Woodard and Floyd Crosby.

*This is a continuing series, eventually encompassing the entire development of the documentary film. It will be annotated by Richard Griffith, well-known film historian and Executive Director of the National Board of Review of Motion Pictures.

Programs are subject to change in case of transportation delays or other circumstances beyond Cinema 16's control. Please be on time - latecomers disturb.

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The Evolution of the Documentary Film (1): Joris Ivens: INDONESIA CALLING

Produced by Joris Ivens for the Waterfront Unions of Australia. (23 minutes)

"Early in 1941, the Dutch authorities appointed Joris Ivens, then in the U.S., to the post of Film Commissioner for Indonesia. The veteran documentarian had frequently clashed with officialdom, in his native country as elsewhere, but now all was to be different. For the Dutch had promised a New Deal to the Indies. They were to receive not only independence but also education, and Ivens was to use the war-proven power of the film 'to inform, persuade, and incite' to bring alive the democratic ideal for the Indonesian peoples. Ivens enthusiastically accepted and sailed for Australia to film the impending Allied reconquest of the Islands. His wife, Helen van Dongen, remained in New York to gather material for the educational films which were to bring Indonesia abreast of the modern world in one generation.

Abruptly the war ended. Instead of an invading army of liberation, the Dutch army arrived, bent on extinguishing the new-born Indonesian Republic. Ivens immediately resigned as Film Commissioner, issuing a blast against his native land which echoed through the press services of the world. But that was not all. The Dutch authorities shortly learned that the power of the film to inform, persuade, and incite was a two-edged sword, and that it was not in their hands but in Ivens'. The dock workers, truck drivers and seamen of Australia refused to load Dutch vessels bound for the Indies, and Ivens was on hand to record their successful struggle.

Not for twenty years has there appeared a film which so quivers with the revolutionary spirit. Indeed, there is nothing to compare it with except the great Soviet revolutionary epics of the 1920s. The comparison is not altogether to Ivens' disadvantage, despite the meager technical equipment (and still slimmer finances) with which he had to work. Discussing the silent films of Eisenstein and Pudovkin, Gilbert Selles deplores the ineffectual scenes in which hundreds of politicians sit in rooms talking endlessly. In *INDONESIA CALLING*, it is not politicians that we see but the people talking politics and acting politically. The spontaneity and fervor thus gained entirely offset (from a propagandist point of view) the occasionally oblique continuity and lack of technical good looks. In its bareness and simplicity, it speaks with far more popular accents than the revolutionist films made by intellectuals have been wont to do. In this reference, it is a straight development from Ivens' earlier work. He is the most documentary of documentarians, whether filming the Zuider Zee, the Belgian miners, or the Spanish loyalists. *INDONESIA CALLING*, with its new intimacy of approach to man the political animal, may well usher in a fourth phase of the career of its illustrious creator."

Richard Griffith

(Mr. Griffith, well-known film historian and writer, is annotating Cinema 16's series "Evolution of the Documentary Film" which will eventually encompass the entire development of the fact film.)

A Cinema 16 Premiere: WHAT IS MODERN ART?

Produced by William Riethof. Associate Producer: Spencer Samuels. Directed by Felix Brentano and photographed at the Museum of Modern Art. With Vladimir Sokoloff, Neva Patterson. Script Consultants: Ben Shahn, Betty Chamberlain, George Biddle. (21 minutes)

A provocative introduction to a controversial topic. In a lively question and answer game, modern art is depicted as an expression of the times. The "cavity" of a world convulsed by world wars, depressions, extreme economic and psychological insecurity, is well conveyed by schools of art that shy away from purely realistic, representational painting (a function taken over so much more successfully by the camera) and stress the hidden deeper meaning of objects and the painter's feelings about them. Surrealism delves into the subconscious; expressionism into emotions; and cubism as well as abstract art may be said to reflect the calculated, coldly scientific character of our epoch. As it should, this film lecture concludes with a question mark.

The Scientific Film: U.S.A.: NEUROSIS AND ALCOHOL

A Psychological Cinema Register Film, produced by the Psycho-Biological Laboratories, University of Chicago. Available to qualified groups only from Pennsylvania State College. (25 minutes) Cats are trained to perform progressively more difficult tasks, and are then given alcohol. It is shown that the most complex behavior patterns are affected first, the simplest last. Animals are then made neurotic by inducing a severe emotional conflict. The resulting phobias and inhibitions are alleviated by alcohol. However, when intoxication wears off, the animals are as neurotic as before.

A Cinema 16 Presentation: Great Britain: STEPS OF THE BALLET

A Crown Film Production by Alex Shaw, directed by Muir Mathieson. Music: Arthur Benjamin. Choreography: Andree Howard. Commentator: Robert Helpmann. Danced by Gerd Larsen and Alexander Grant of Covent Garden. 16mm distribution by D.D. Livingston for B.I.S. (25 minutes) An introductory -and fleeting- account of how dance, music and painting combine to create a ballet. A more detailed account of how a single minute of ballet is created, may have been more instructive. The filmic presentation of the dance, as usual, merely transposes 3-dimensional stage choreography to the 2-dimensional screen, thereby introducing an at times static quality.

Next Cinema 16 Performance: M a r c h 9

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IMPORTANT ANNOUNCEMENT

There will be no performance on April 13th.

The date of our next performance has been changed to April 6th.

Your tickets (dated April 13th) will be honored on April 6th.

March 9, 1949

Cinema 16

A Special Cinema 16 Presentation: HUMAN GROWTH

Produced for the University of Oregon by Eddie Albert Productions. Script by Lester F. Beck. Available through New York University Film Library. (19 minutes)

This film was produced with the help of a grant by Dr. E.C. Brown, an Oregon VD specialist who in 1939 donated \$ 500.000 to the University for sex education. It is a notable attempt to bring the subject out of back alleys and into the schoolroom, and effectively utilizes a movie-within-the-movie and animated cartoon technique. While ostensibly teaching the 'facts of life', its primary purpose is to make sex a subject of easy and legitimate discussion, and to demonstrate how a "discussion" film can be of help in the classroom. At the end of the film-within-the-film, the momentary silent embarrassment of the pupils enables the spectator to identify himself with them and thus to project himself into the succeeding question and answer period.

Comedian Eddie Albert, spurred by war experiences in the Pacific to devote his talents to the production of visual aids, said in a recent article in the New York Star, "...in the movies, with the greatest potential audience and effectiveness, universal problems have been shunted aside in favor of entertainment. I am not a member of the damn Hollywood, down-with-enjoyment cult, but I feel that this one phase of picture making has been allowed to monopolize too much of the production and distribution facilities." He now plans to produce a film explaining sex to children in the first grade.

The Evolution of the Documentary Film (2): Luis Bunuel: LAND WITHOUT BREAD

Produced and directed by Luis Bunuel (1932), photographed by Eli Lotar. Available through the Museum of Modern Art Film Library.

Four years after Luis Bunuel and Salvador Dali made their pioneer surrealist film, Un Chien Andalou (shown by Cinema 16 last November), Bunuel returned to his native Spain to film this stark document. Its subject, the district of Las Hurdas near the Portuguese border, is one of the bad lands of the earth, arid, treeless, unlovely. Monarchical Spain regarded it as a private preserve, a sort of freak show or chamber of horrors. Its people, who have lived here from time immemorial, have attained hardly more than an animal level of existence; living out individual lives in starvation and disease, they have developed no recognizable community sense, no folk-art or culture, no more than a rudimentary language, and no social institution other than a low form of family life. They seem to outsiders, and are regarded by their civilized neighbors, as less than human. Yet Bunuel's camera pierces this horrid facade to present them, with infinite tenderness, as human beings. Lacking anything of the sensational or the admonitory in its approach, seemingly impersonal and objective, this film uses the powers of the motion picture to speak a word of pity; its gifted maker with consummate mastery has realized that to record without commenting is to make the most profound of comments. In this respect the film is reminiscent of John Ferno's Easter Island, which it also resembles in subject matter. Both these masterpieces of documentary in seeming to regard their material from a psychic distance, succeed in bringing them the more deeply to the senses and the mind. This is why they stand unique among documentaries, which so often consider overt editorializing an essential function. For the same reason they have exerted little influence over the work of others in the field. Their form is inimitable because wholly adapted to the subject at hand.

Rarely seen either here or abroad, Land Without Bread has become legendary, its isolated admirers forming a cult as ardent as those of the devotees of Dovzhenko's Arsenal or Flaherty's Moana. Its director has also become a legend. Equally adept at fanciful or factual film, he has made no personal films save this, Un Chien Andalou, and a second surrealist film,



L'Age d'Or (1931). His talent and taste have chiefly been devoted to contributing to the work of others. During the war he worked on Spanish language documentaries for the Office of Inter-American Affairs, and since then he has been employed in the Mexican film industry and with UNESCO. Land without Bread by itself assures him of a place in film history.

Richard Griffith

A lecture by Parker Tyler: "HOW TO LOOK AT AN EXPERIMENTAL FILM"

Mr. Tyler, well-known critic and writer on the film, is the author of "Hollywood Hallucination", "Magic and Myth of the Movies", and the recent "Chaplin: Last of the Clowns"

The Contemporary Experimental Film: James Broughton: MOTHER'S DAY

Written and directed by James Broughton, assisted by Kermit Sheets. Photography: Frank Stauffacher. Music by Howard Brubeck. (22 minutes)

"This is a playfully nostalgic family album which attempts to recapture some of the pictorial atmosphere in everyone's emotional world of growing up. In exploring certain images of childhood recollection, I wished to visualize that tell-tale realm wherein both the imagined and the actual operate with equal intensity. So that, as with all emotionalized memory, this incomplete family history contains as much distortion as truth, as much dream as fact. It can be interpreted on many levels - as a personal history, a period piece, a nostalgic game, a malicious rhapsody on the Oedipus complex and so on - I would rather not insist upon its being looked at or labeled in any one specific way. I should much prefer that it evoke for each spectator whatever he wants to find in it or in himself. Hence what little I have to say about the film is merely suggestive of an approach, or is tangential to its theme and mood.

Every child's mother who was once a child is usually obliged to grow up and to alter her toys. But very often there are certain cherished old playthings - a window, a mirror, a scrapbook - which she wishes she could refuse to alter. And she may also regret in each new picture-game of her children how the play of their reflections alter her. Images like these tend to provoke a rather askew nostalgia.

However much she may desire her mirror to tell her she is still a princess, she can see for herself how fairy tales go awry. She may even grow into a kind of witch-queen, when she can no longer play the fairy godmother with her children's own fancies. To say nothing of their father becoming a real ogre, who likes to order all the windows shut.

And if she wants her children to keep her scrapbook, and to illustrate it, they seldom picture it the way she sees it. Or they merely find it diverting. For as they grow up to the mirror, they open their own windows. And when they overtake her toys and begin to collect her into their own souvenirs, she may be left unwillingly to repicture her scrapbook.

For her favorite bedtime story is apt to remain: 'Once upon a time there was a very beautiful and refined young girl who had a great many suitors. But she married the wrong one. Then she had a great many children and she did not know what to do with them either.'

James Broughton



Still from the film "Mother's Day". by James Broughton.

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Scientific Film: IN NATURE'S WORKSHOP (CRYSTALLIZATION)
Produced by Bray Studios. (10 minutes)

Propaganda Film: THE OLD WAY AND THE NEW
Available through Film Classic Exchange. (9 minutes)
(This often hilarious film was officially used in Wilson's 1912 Campaign. It purports "to tell the truth" about the criminal links between Big Business and the Republicans. The trusts are shown refusing wage increases while at the same time contributing millions to the Republican campaign.)

Propaganda Film: MEN AGAINST MONEY
A Union Films Production for United Electrical Workers, CIO. (23 minutes)
Distributed by Brandon Films.

Propaganda Film: CROSSROADS FOR AMERICA
An Academy Films Production for Research Institute of America. (53 minutes)
Released by Film Program Services.
(This film was produced as a direct answer to "Men Against Money")

Evolution of the Documentary Film (3) : John Grierson: NIGHT MAIL
Produced 1936 for G.P.O. Film Unit by John Grierson. Directed by Harry Watt and Basil Wright.
Sound: Alberto Cavalcanti. Commentary: W.H. Auden Music: Benjamin Britten. (25 minutes)

FILM AND PROPAGANDA

a program note by Richard Griffith

The motion picture owes its unparalleled effectiveness as a propaganda medium to two qualities: a convincing realism, and the ease with which a film editor can manipulate this realism in the service of any idea or impression which he wishes to foster. The camera is the most penetrating of observers, but the individual images it produces can be juxtaposed in an order which may equally well confirm or refute the truth of what the images record.

Soviet Russia

The intrinsic persuasive powers of the cinema were first submitted to scientific scrutiny in Russia after the revolution of 1917. Lenin himself in 1919 had demanded that all future Soviet films must be "permeated with communist ideas, reflecting Soviet actuality", and to achieve this aim has been the sole aim of film production in the Soviet Union from that day to this. Experiment and research led the early Soviet film-makers to conclude that real life, or its closest possible approximation, was the most effective film material, while the editing principle (montage) was the most important film device. The Soviet films accordingly used ordinary people (actors (typage)) and whenever possible filmed events against their actual backgrounds, employing editing to arrange this raw material according to a preconceived ideological pattern. (This was one of the classic periods of the Soviet cinema, 1925-33; neither the supremacy of the editing principle, nor the drive to elicit scenes from actual life, are any longer conspicuously observable in the Soviet film)

Nazi Germany

Sergei Eisenstein's Potemkin (1925) was the first fruit and characteristic example of these Soviet theories of propagandist film-making. And it was Potemkin which, in 1935, Dr. Goebbels held up before the revamped German film industry as the example which the Nazi propaganda film was to follow. The Nazi films which actually emerged had little in common with Potemkin except propagandist aim. The Soviet film-makers, it is true, organized real life according to an ideological pattern handed down from on high, but it was real life which they sought to organize. The life which was presented to the Nazi cameras was a staged life, not even a reconstruction of reality but rather a substitute for it. The most famous, and revelatory, example is Triumph



May 18, 1949

Cinema 16

TJURUNGA

Produced by C.P. Mountford for Australian Information Bureau. (18 minutes)
The story of an isolated tribe of Australian aborigines. Believing in the pre-existence of human spirits and in re-incarnation, every native is presumed to have his own "Tjurunga" (sacred wood or stone emblem of the tribe), with which his spirit is associated. They have only 5 tools, and neither sow nor till the earth, but assist these spirits by performing rites. The 48,000 Australian aborigines (probably from South India) are divided into tribes, each consisting of local land-owning groups, all members of which are related through fathers and brothers. These are again subdivided into totemic groups, comparable to secret fraternal societies.

MOTIVATION AND REWARD IN LEARNING

Filmed by N. Miller and Gardner Hart at Institute of Human Relations, Yale University. (14 minutes)

AN EXPERIMENTALLY PRODUCED SOCIAL PROBLEM IN RATS

Produced by O.H. Mowrer, Department of Psychology, Yale University. (10 minutes)
(Both films distributed by Psychological Cinema Register. Rentals restricted to special groups)
These records of scientific experiments are important primarily because of subject matter rather than as films. The first, much more professionally done, transforms a "dry" textbook formulation ("The control of behavior and learning by specific motivations and rewards") into an exciting film adventure. The second recounts how a group of rats, like or unlike human beings, prove unable to solve a problem in a cooperative rather than competitive way.

INTROSPECTION

by Sara Kathryn Arledge. Photographed by Clyde B. Smith, Don Sykes. Distributed by Cinema 16 (7 min.)

"This film is a series of loosely related experiments (not a unified work of art) done in the belief that effective planning of a dance film has little in common with stage choreography. It is an effort to investigate some of the dance possibilities of the film by combining simple body movements with a few of the effects of which the camera is capable. The flatness of the screen reduces the dancer to two dimensions; to see what illusions of depth could be created we made several experiments with space using wide angle lenses, convex reflecting surfaces, and experiments with lighting." (Sara Kathryn Arledge)

Miss Arledge is a well-known painter (Metropolitan Museum, San Francisco Museum and Chicago Art Institute). Influenced toward film by Wilfred's CLAVALUX, she is now at work on a complete dance film based on INTROSPECTION.

In spite of its fragmentary character, the film is important as a new departure in the representation of dance on film. Even more so than HORROR DREAM, it boldly suggests the essential differences between stage and film choreography. In its striking use of blending color compositions, multiple exposures and disembodied shapes floating through space, it approaches moving abstract designs.

HORROR DREAM

Produced 1947 by Sidney Peterson and Hy Hirsh. Choreography: Marian Van Tuyl. Score: "Imaginary Landscape" by John Cage. Distributed by Cinema 16. (10 minutes)

"Test situations such as exams, performances, commonly produce certain types of dreams. In this case, the process has been inverted and the dream has produced a performance, a dance representing a choreographer's reaction to a test situation expressed in terms of the hazards of a performance; tacks on the stage, audience reactions, amnesias, etc. The dream is the subject, the theme anxiety..." (Sidney Peterson)
The nightmarish quality of the film is further enhanced by John Cage's score, created by sirens, buzzers, and a piano prepared with iron bars and cotton batting. Mr. Cage has just been awarded a Guggenheim fellowship.

The Evolution of the Documentary Film: Pare Lorentz: THE RIVER

Produced 1937 by the Farm Security Administration. Written and directed by Pare Lorentz. Photographed by Willard Van Dyke, Stacey Woodard and Floyd Crosby. Music by Virgil Thompson. (31 min.)

"Except for the work of Flaherty, the earliest American documentaries dealt chiefly with labor problems in an agit-prop style which evoked no response in the large public. It looked as though there were no economic base for documentary in this country, where advertisement predominated over the public relations concept. Then the Luce organization launched the MARCH OF TIME, which forced its way into the commercial theatres and immediately became popular and profitable. It fell to a movie critic to discover an alternative source of finance for documentary. In 1935 Pare Lorentz induced the Resettlement Administration to allow him to make a film about the Dust Bowl (THE FLOW THAT BROKE THE PLAINS). When Roosevelt was re-elected, the future of government film production seemed assured and Lorentz was commissioned to make a second documentary on the history of flood control and the TVA - THE RIVER.

While both in photography and editing construction, THE FLOW THAT BROKE THE PLAINS was heavily influenced by the Soviet and British cinema, THE RIVER embodied the creation of a new form and a new approach. The job it set out to do was a most difficult one. Essentially a critique of planlessness, it literally had to reverse the thinking habits of a generation brought up to believe that the economic freebooting of the 19th Century represented the "pioneer spirit" at its most admirable. Any attempt to achieve this through purely logical means would have been doomed to failure. Lorentz invented the only possible approach: to lead his audience back through familiar emotional paths to a position where they could take a new view of familiar values and assess them in a new light. This he achieved through his brilliant commentary and, in only slightly smaller



measure, through Virgil Thompson's matchless score. Both evoked a complex of memories and associations close to the experiences of nearly all Americans. Through these emotional channels the intellectual burden of the film was transmitted. That intellectual burden has frequently been criticized. While the waste of human and natural resources was compellingly rendered, the solutions offered - TVA, reforestation, contour plowing - seemed perfunctory and tacked-on to a picture which made a whole without them. This fault was characteristic of documentaries of the thirties, and was perhaps inevitable. The solutions to the problems raised by the depression lay far off down the road to Utopia, but the depression itself was a living fact to everyone. What proved to be important to documentary history, however, was not the film's thematic shortcomings, but its vigorous poetry, the aesthetic tradition it created, and the public response it stimulated. The pattern set by Lorentz's commentary and editing - that of "emotionalizing facts and rationalizing emotions" - has remained the characteristic style of American documentary. THE RIVER's great audience and critical success (portions of Lorentz's commentary are now a common-place in American anthologies of verse) seemed to assure the continuance of government production of documentaries. Lorentz set up the US Film Service and gathered around him such major talents as Flaherty and Ivens. But a Congress growing increasingly restive under Roosevelt's hand decided that "government reports on film" was just another name for New Deal Propaganda, and abolished the Film Service. Since 1940 the US has had no official agency for film production. Lorentz idled at RKO's Hollywood studios for more than a year; served as film cartographer for Air Force Intelligence and headed the Army's film production program for occupied countries. Since 1940 he has given us no film, but is now at work on a film about the implications of the atomic bomb."

Clip here and mail to CINEMA 16, 59 Park Ave, NYC 16

I am attending this showing as a guest, and would like to receive more information about Cinema 16, including announcements of future programs.

Name (please print)

Street

Zone

City

Richard Griffith

The Early Cinema: France: UP THE FLUE
From the collection of Joseph Cornell comes one of the earliest trick films in existence. Directed by Ferdinand Zecca in 1907, it is especially interesting for its unconscious avant-garde treatment coupled with a broadly humorous popular appeal.

a Questionnaire

(for members of Cinema 16 only)

We're not asking you who the next president will be but we must have a representative sample of our members to make this questionnaire meaningful; hence, the more of you who answer, the better shall we be able to satisfy your wishes. So won't you please fill out this questionnaire and either hand it to one of the ushers or mail it back immediately to CINEMA 16, 59 Park Ave, NYC 16:

1. Latecomers are very disturbing. Do you think doors should be closed at the start of the performance and no one be admitted until the end of the first film? ☐ Yes ☐ No
2. If you had a choice of attending Wednesday night performances here or weekend 12 o'clock noon performances at one of New York's newest art movie theatres, which would you prefer? ☐ Wednesday evening ☐ Saturday noon ☐ Sunday noon
3. If in addition to its regular showings, Cinema 16 should present specialized showings at a moderate additional cost, would you attend
 - a- seminars on film appreciation led by prominent film specialists ☐ Yes ☐ No
 - b- special all-experimental film programs ☐ Yes ☐ No
 - c- special programs of feature classics ☐ Yes ☐ No
4. Would you like one of your 8 programs to be a re-screening of sequences from "Dreams that Money Can Buy", as interpreted and explained by Mr. Hans Richter personally? ☐ Yes ☐ No
5. If we are to have a speaker, do you want him to be on one of the regular programs? ☐
-or do you want him presented only at special seminars on film appreciation at an additional cost? ☐
6. If you are a "Husband-Wife Member", does this questionnaire count for ☐ one ☐ two persons?
7. Comments & Suggestions:

"Thank you for your help and a very pleasant summer to all of you!
We'll be seeing you after Labor Day"

PLEASE HAND TO ONE OF THE USHERS OR MAIL TO CINEMA 16, 59 PARK AVE, NEW YORK 16

* KIBBOISE NO. 4

Brilliant color abstractions are developed through successive movements, much like a symphony. Accompanied by synthetic sound, produced without musical instruments. Produced by James & John Whitney, Guggenheim fellows for their creative work in films.

4 excursions into the subconscious....

* PSYCHE

A cinematic stream-of-consciousness poem, suggested by Pierre Louys' novel. A sensitive portrayal of young love.

* THE CAGE

A macabre chase after an eyeball; the world going backwards; the protagonist trapped in the bird cage. Produced by Workshop 20 at California School of Fine Arts, this is a disturbing surrealist film.

* GLEN FALLS SEQUENCE

Non-objective color animations hand-painted on glass. An outstanding example of visual imagery, evoked by the free associations of the artist.

* FRAGMENT OF SEEKING

Experimental and unconventional portrayal of adolescence. Mounting psychological tension explodes in a Poe-like climax. Produced by Curtis Harrington.

ADMISSION TO EITHER PERFORMANCE: \$ 1.20 tax incl.

Tickets will be sold to members only who can purchase them for themselves and their guests for either or both performances.....

I am a member of Cinema 16. Please send me _____ tickets at \$ 1.20 each (tax included) for your November 25th screening at Hunter Playhouse, as follows:

_____ tickets for 7:15 PM
_____ tickets for 9:30 PM

My check (money order) is enclosed.

Name

Address

..... Mail to: C I N E M A 1 6 , 5 9 P a r k A v e . , N Y C 1 6 MU 9 - 7288 ...

The Psychological Film: OVER DEPENDENCY

Produced by Robert Anderson for National Film Board of Canada. Camera: Jean-Marie Couture. Script by Robert Anderson, Dr. Miguel Prados, Bruce Ruddick. (32 minutes)

During the war when standard psychiatric methods proved too time-consuming to deal with the hundreds of psychological casualties, experiments were conducted with group therapy which included the utilization of film to "treat" groups rather than individuals. "Psychological First Aid", Anderson's first film in this field, dealt with the problem of fear and permitted the viewer "identification" with himself rather than with a Hollywood hero. The same approach was subsequently used in the "Mental Mechanisms Series" made for the Health Department ("Feeling of Rejection", "Feeling of Hostility" and now "Over Dependency"). Used in carefully controlled experiments in group therapy, these films represented a merging of the specialized knowledge of psychiatrists and film makers. Every line, gesture and incident has psychological significance and meaning. In spite of minor crudities and oversimplification, this film remains a pioneering effort in a field too little explored cinematically.

The Experimental Film: NO CREDIT

Produced 1948 by Leonard Tregillus and Ralph Luce. Distribution: Cinema 16. (8 min.)
"Made in an informal and spontaneous manner, this is an experiment in the use of animated modeling clay as an expressive abstract medium and an investigation of the symbolic possibilities of the plastic flow of several geometric forms."
Leonard Tregillus

The Experimental Film: POEM 8

Produced 1933 by Emlen Etting. With Caresse Crosby, Mary Binney Montgomery, Agnes Hitchcock. Distributed by Cinema 16. (14 minutes)
A forerunner by some 15 years of Robert Montgomery's "Lady in the Lake", this film shows the action as seen through the eyes of the protagonist who remains invisible. The "subjective" (if at times unsteady) camera poetically conveys the rush and fervor of love or kindred emotions. Although clearly experimental in treatment, the "plot" remains on a simple, if obvious plane. Mr. Etting, painter and illustrator, is represented at the Whitney Museum and the Philadelphia Academy of Fine Art. "My aim" he states, "has been to use the film as a poetic medium rather than the customary one of story telling and documentary. As an artist, I have been interested in experimenting with film as a means of creating poems conceived directly in the language of visual symbols in action."

The Scientific Film: DEVELOPMENT OF THE CHICK EMBRYO

A United World Films release, edited from the Gaumont-British Instructional Film made under the supervision of Julian Huxley. (11 minutes)
Too many scientific films are made by scientists who know how to conduct an experiment but not how to handle a camera. This film, made by experienced producers, fully utilizes the wonders of the modern camera to tell the story

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C16
October 1949

of embryonic development. The film's independence of actual time (time-lapse, stop-motion photography) enables growth processes and movements to be speeded up. Micro- and close-up photography allow detailed analysis of the development of the blastoderm, the primitive streak, the neural groove, brain, foregut and eyes.

.....INTERMISSION: 4 Minutes.....

How a Newsreel is Assembled: THE ASSASSINATION OF KING ALEXANDER OF YUGOSLAVIA
Produced 1934 by Fox Movietone News; edited by Laurence Stallings. (18 minutes)

To indicate the work of the editor, this historic newsreel is presented both in its edited as well as in its unedited version.

A Special Cinema 16 Presentation: PICTURE IN YOUR MIND

Produced by Philip Stapp for International Film Foundation. Music by Gene Forrell. International Prize Winner, Belgium World Festival, 1949. (17 minutes)

Reminiscent of BOUNDARY LINES, its predecessor, this is a further elaboration of Stapp's unorthodox animation techniques. It is an animation of static images, at times overwhelming in their compositional beauty and illusion of motion. Deli-like perspectives, brilliant individual compositions and abstract images are more or less successfully combined with realistic drawings. A genuine and great talent flashes across in many sequences. The film's weakness lies in its intellectual message. However well-intentioned, it is diffuse and tries to cover too many points. Recent claims that the anthropological approach can cure all of mankind's ills are given a sympathetic and not too convincing hearing. Two questions remain: Is this a film or an illustrated lecture? To what extent are prejudices modified by such a film? Nevertheless, with this and his previous work, Stapp securely establishes himself in the front ranks of contemporary animators and much can be expected from him for the future.

Cinema 16 is pleased to announce that it has made arrangements with A.F. Films for the

P R E M I E R E

of an important new French art film:

" 1 8 4 8 "
(English version)

Produced by Le Cooperative Generale du Cinema Francais.
A stirring portrayal of the 1848 Paris uprising as told in engravings by Daumier, Gavarni and other contemporaries.

"If proof were needed that art can make history alive and immediate, this film would provide it. It sets a new standard in art films!"

The New York Times

TO BE PREMIERED ON CINEMA 16'S NOVEMBER PROGRAM

A SPECIAL ANNOUNCEMENT :

AN EVENING OF " CINEMA 16 FAVORITES "

In response to many requests, a special screening has been arranged to enable both old and new members to view some of Cinema 16's best films of previous seasons which they may have missed or would like to see again.

This special event will take place on Friday, November 25th, at the Hunter College Playhouse, 68th Street between Park and Lexington Avenues. 2 different programs will be presented, one at 7:15 PM, the other at 9:30 PM:

Program :

7:15 P.M.

* THE PRIVATE LIFE OF A CAT

Alexander Hamid's ("Forgotten Village") much-discussed and sensitive documentary; one of Cinema 16's most successful films.

* THE PURITAN

Controversial French feature film by Jeff Musso, based on the novel by Liam O'Flaherty ("The Informer"), starring Jean-Louis Barrault, Viviane Romance, Pierre Fresnay. Psychological drama of a religious fanatic who is driven to murder by his convictions. An unusual and disturbing motion picture.

9:30 P.M.

* MONKEY INTO MAN

Julian Huxley's famed science short on ape behavior and conduct. "A masterpiece! This is a film no educated person would want to miss. It alone is worth a trip any time, any distance. If Cinema 16 can find more like it, its success will be sensational!"

Archer Winsten, N. Y. POST

C16

January

- Wednesday, January 18, 1950
Central Needle Trades Auditorium
225 West 24 Street
- Sunday, January 22, 1950
Paris Theatre
4 West 58 Street

The Evolution of the Documentary Film ... U.S. Valley Town

This powerful and deeply moving portrayal of unemployment is a documentary film classic. Produced by Willard Van Dyke, it has an outstanding musical score by Marc Blitzstein.

The Scientific Film ... U.S. Hypnotic Behavior

Produced at Bucknell University for the Psychological Cinema Register. A subject in deep hypnosis experiences hallucinations, regressions to childhood, "blindness", and post-hypnotic disorientation.

The Arts ... U.S.

Thomas Benton ... the Making of a Mural

The camera catches a noted artist at work. Impressive close-ups clearly reveal his technique. In color.

The Contemporary Experimental Film ... U.S.

The Petrified Dog

This violent surrealist film evokes a child's nightmare universe filled with eternal triangles, macabre slapstick, chiropactors, and tortured fantasies of birth, life and death. Accompanied by a novel experimental soundtrack. Produced by Sidney Peterson at Workshop 20 of the California School of Fine Arts.

The Sociological Film ... Great Britain

Hausa Village

Strange preparations for a wedding in Nigeria. A unique anthropological film record.

Cinema 16's showings are open to members only. Membership entitles you to 8 free admissions to private showings from the day you join, free guest tickets, discounts, and other privileges. You can join anytime. Regular membership \$10; Any 2 Memberships \$17; Half-season \$6.50; Groups of 5 or more \$8; Groups of 10 or more \$7.50. For further information, write or call:

CINEMA 16, 59 Park Avenue, New York 16, N.Y. (MU 9-7288)

C16

October

- Wednesday, October 5, 1949
Central Needle Trades Auditorium
225 West 24 Street
- Sunday, October 9, 1949
Paris Theatre
4 West 58 Street

The Psychological Film ... Canada Over Dependency

Third in an unusual series of films based on actual psychiatric case histories. Produced in cooperation with the Allen Memorial Institute of Psychiatry.

The Scientific Film ... Great Britain Development of the Chick Embryo

Julian Huxley's unique film study of the origin of life. Startling micro-photography reveals the mysteries of embryonic development.

The Experimental Film ... U.S. Poem 8

The film as a medium of poetry: Symbolic interpretation of a man's love life seen entirely through the protagonist's eyes. Produced by Emlen Etting.

How a Newsreel is Assembled ...

The Assassination of King Alexander of Yugoslavia

This remarkable film record takes you "behind the scenes" of movie production in showing both the edited version as presented in theatres, as well as all original, uncut footage shot of this dramatic event.

A Special Cinema 16 Presentation ... U.S.

Picture In Your Mind

Philip Stapp's unorthodox experimental animations make this film and its social message a provocative visual experience. International Prize Winner at 1949 Film Festival in Belgium. Music by Gene Farrell.

C16

November

- Wednesday, November 9, 1949
Central Needle Trades Auditorium
225 West 24 Street
- Sunday, November 13, 1949
Paris Theatre
4 West 58 Street

The Experimental Film ... U.S. No Credit

Colorful modeling clay comes to life in a charmingly informal and spontaneous film experiment. Produced by Leonard Tregillus and Ralph Luca.

A Special Cinema 16 Presentation ... U.S. Feeling All-Right

A forthright and dramatic film about syphilis performed entirely by Negro actors. Music by Louis Applebaum ("Lost Boundaries").

The Dance ... India Bharatnatyam

Exciting film record of a classical Indian dance with close-ups of its complex gesture language. Produced by Ezra Mir.

A Cinema 16 Premiere ... U.S. Explosions on the Sun

A spectacular portrayal of turbulent solar disturbances, never before captured on film. Photographed at Harvard Coronagraph Station by Professor D. H. Menzel. "A remarkable, awe inspiring motion picture...the first of its kind!" (The N.Y. Times)

The Abstract Film ... U.S. Light Reflections

Multicolored transparent plastics create a fantastic abstract ballet, accompanied by an unusual musical score. Produced by the noted American painter and sculptor, James Davis.

A Special Cinema 16 Presentation ... Holland New Earth

Joris Ivens' starkly dramatic documentary classic is a masterpiece of the cinema. This is the complete, uncut version, seldom shown because of its uncompromising social realism.

C16

December

- Wednesday, December 21, 1949
Central Needle Trades Auditorium
225 West 24 Street
- Sunday, December 18, 1949
Paris Theatre
4 West 58 Street

3 Recent Experimental Films ... U.S. Dime Store by Dorsey Alexander

The wanderers of the Ten Cent Store: Hundreds of fascinating objects come to riotous life in this delightful experimental film. In color.

Le Bijou by Francis Lee

The perilous adventures of a colorful jewel representing the artist in search of creative fulfillment. Lee is a Guggenheim fellow for his work in films.

Geography of the Body by Willard Maas

An analogical pilgrimage of the terrors and splendors of the body as the undiscovered, the mysterious continent. Commentary by the British poet George Barker.

The Psychological Film ... Great Britain Children Growing Up with Others

Hidden cameras reveal an unstaged portrayal of childhood in this charming yet thought-provoking psychological film.

A Special Cinema 16 Holiday Presentation Early Films from the Unique Collection of Joseph Cornell

The magic, free abandon and creative imaginativeness of the early cinema are fully revealed in these unique and charming films, some of them not seen for 30 years. This medley of slapstick at its unspoiled best, unbridled trick photography, Gallic wit and unconscious avant-garde techniques includes: 3 MELIES MAGIC shorts, A DETECTIVE'S TOUR OF THE WORLD, HANKY PANKY CARDS, METAMORPHOSIS, THE AUTOMATIC MOVING CO. and others.

the composition of the paintings in the manner of art books. The camera's selective and magnifying functions were employed to bring us closer to the paintings than is possible with the naked eye. The experience of seeing these films is quite unlike that of examining reproductions or of viewing the actual paintings themselves.

In Italy at the close of the war, Luciano Emmer adopted an even more novel approach in his films of the paintings of Giotto and Bosch. These paintings were not made the subject of a camera record - they were used as the raw material for a film. The director analyzed each of the frescoes and reassembled its elements into a dramatic sequence which follows the pattern of film editing rather than that of the construction of a painting. In doing so, Emmer was attempting to create a new art form.

"1848" is a variation of his method. Its material is not "art" but journalism. Daumier, Gavarni, Decamps, and the others were artists and fine ones, but they were also and primarily reporters who earned their bread by sketching local events on the fly, or giving an "artist's conception" of far-away happenings. They were indispensable in an age when photography was still too rudimentary to be of much use to the newspapers. Taking and developing a photograph was a lengthy process in 1848, but the advance of engraving and lithography had made it possible to get an artist's sketch on the presses a few hours after it was made. The result was pictorial journalism of a unique kind. The camera shows us an event as it looked, no more, no less; Daumier, consciously or not, could not help showing us how he felt about it, what it was like to be there. It is these feelings, these complex first-hand impressions, which give passionate vitality and intimacy to this composite view of the events of a century ago.

In this sense, "1848" contributes to the solution of some of the most difficult problems of cinematography, that of reconstructing the past. Historical films, "costume dramas", are among the least convincing of film genres; as Iris Barry has so often pointed out, the actors appear uncomfortable in their unfamiliar clothes, ill at ease in the simplest of human situations, and "everyone looks as though he is just about to sign the Declaration of Independence". The humanity of our ancestors is lost in posturing and grandiloquence. What is needed is the intimate participation of the contemporary, and the camera can give us this only when it looks on things which survive their times with a life of their own. Thanks to this skillful and mature example of synthetic editing, we may know what it was like to feel the passions of revolution, on the Paris boulevards, a hundred years ago."

Richard Griffith

(Mr. Griffith recently resigned as Executive Director of the National Board of Review to collaborate with Madeline Carroll on the production of a children's newsreel. He is co-author with Paul Rotha of the forthcoming revised edition of "The Film Till Now".)

Cinema 16

59 park avenue, new york 16, n. y. • mu9-7208

PLEASE NOTE:

* The original and complete version of NEW EARTH which you will see tonite has no English titles. Although it is largely self-explanatory, we suggest that you read your program note before the showing of the film.

* To make room for tonite's premiere showing of "1848", LIGHT REFLECTIONS has been moved to our January program.

The Documentary Film: FEELING ALL RIGHT

Produced by the Southern Educational Film Production Service for the Mississippi State Board of Health. Director: Fred Lasse. Photography: Gordon Weisenborn. Music: Louis Applebaum. Distributed by Columbia University Communication Materials Center. (30 minutes)

Aimed at Negro rural audiences in the South, this noteworthy film has been seen by more than 50,000 people in theatres, schools, churches and clubs. It is functional in purpose (encouraging proper treatment for VD) and truly cinematic in execution. No actors are used. As in the film, Roy is a farmer in real life, and Jim a "city wise" friend.

This film was rejected by the New York censors for public showing. In addition, in spite of its obvious honesty and utter lack of racial condescension, the choice of an all Negro cast has created a controversy. The National Association for the Advancement of Colored People feels that while there is no objection to showings before Negro audiences for whom it was intended or before film societies such as Cinema 16 who view it as a significant example of visual education, there is an objection to public, commercial screenings in regular theatres where it could strengthen existing misconceptions ("All Negroes have syphilis").

A Cinema 16 Premiere: EXPLOSIONS ON THE SUN

Produced by Professor Donald H. Menzel at Harvard Coronagraph Station, Climax, Colorado. (10 minutes)

This is a first and unprecedented film record of solar eruptions. The sun, being all gas, is neither solid nor liquid. With its rim seething constantly, eruptions occur frequently, throwing out millions of tons of material into the corona (the sun's atmosphere). This material may "stand" in the corona for days, but eventually returns into the sun. Until recently, these eruptions could only be photographed at total eclipses of the sun, for the solar atmosphere could be seen only when the main body of the sun was blotted out. With the invention of the coronagraph, however, expeditions no longer had to travel to the far corners of the earth, to obtain these prized pictures. The coronagraph produces, as it were,

Cinema 16
November



an artificial eclipse of the sun, one day of observation with it being equal to about 100 years of observing the corona during natural total eclipses.

This film was taken with the help of the Western Hemisphere's only corona-graph. (3 others exist in Europe). It reveals motions that seemingly defy the laws of gravitation and thermodynamics: tremendous clouds of gas 1) constantly descend into the sun without being seen to rise from its surface. Where do they come from? 2) they fall with a constant rather than accelerated velocity, as the law of gravitation dictates 3) their temperature (35,000°C) is inexplicably higher than that of the sun's surface (6000°C). Astronomers are scanning these films to learn more about magnetic storms which disturb radio and telephones on the earth and about the sun's secret of atomic power production from abundant hydrogen rather than rare uranium. Laymen will find satisfaction in the purely visual excitement of some of the scenes, including an arch of cloud with a diameter of a million miles, equal to that of the sun itself, with its top more than $\frac{1}{2}$ million miles above the sun's surface.

The Evolution of the Documentary Film: NEW EARTH

Produced by Capi, Holland for the Netherlands Trade Union of Building Workers; written and directed by Joris Ivens; photographed by Ivens, John Ferno, Piet Huisken, Helen Van Dongen; edited by Helen Van Dongen; music by Hanns Eisler. (30 minutes)

"In 1929, after making the experimental BRIDGE and RAIN, Joris Ivens began the production of a series of pictures showing stages of Holland's monumental project, the reclamation of the Zuider Zee. Straightforward and expository, the material for these films was reworked by Ivens in 1934 to make NEW EARTH. He had learned in the meantime the art of dramatization from no less a master than V. I. Pudovkin, and had already tried his hand at documentary production in WE ARE BUILDING and SONG OF HEROES. NEW EARTH begins with the earlier footage, showing how the Zuider Zee, a huge bay in Northwest Holland, was cut off from the North Sea by the construction of an 18½ mile dam. Specially constructed mats are submerged with the help of rocks to serve as foundations. Then clay, dug up from the sea, is re-deposited as building material for the dike, followed by boulders. A realization of the enormity of the project (reclamation of 48,000 acres of land) must inevitably increase our sense of triumph at the moment when the gap between the two ends of the dike is finally breached. Separation of the Zuider Zee from the North Sea produced what was essentially a huge inland lake, and it was from this lake that the new land came. As drainage proceeded, a system of ditches and canals was dug, followed by experiments in manuring and soil friability before the salty earth could be cultivated. Construction of villages and the laying out of farm land continued through 1934, all farming until that time being carried on by the state.

To build the land, 10,000 workers labored in two shifts for 120 months. At last the fields were ready to produce wheat. But by this time the world was

in a period of extreme economic crisis: Unemployment in Holland had risen by 80,000 and there were 11,000,000 jobless in America, 31,000,000 in the world. And the film ends in the ironic negation of a great engineering project by a world crisis: the newly-gained wheat, grown for speculation, is dumped into the sea to keep up prices, while all over the world people go hungry.

The Dutch song says: "Yes, farm hands are wanted in the land of promise, Argentine - to throw wheat into the sea. Throw it, my boy - this will be a winter of cold and hunger. But when will these farm hands throw the speculators into the sea? Then, my boy, you'll see a winter as you have never seen before!"

NEW EARTH, one of the true documentary classics, is still impressive for the baldness of its statement, the passion of its opposition to a social wrong, and for the clarity with which it explains construction processes. Stating no solution for the situation it denounces, NEW EARTH is magnificent in its denunciation. An angry film, it demonstrates again the importance of the medium in forcing people to think upon the issues that confront them."

Arthur Knight

(Mr. Knight, formerly Assistant Curator at the Museum of Modern Art Film Library, is now the Chairman of the Film Department at the Dramatic Workshop and Technical Institute.)

.....INTERMISSION: 4 Minutes.....

The Dance Film: BHARATNATYAM

Produced by Ezra Mir in India. Distributed by Government of India Information Service. (10 minutes)

A film record of a classical Indian dance with close-ups of its complex gesture language.

A Cinema 16 Premiere: 1848

A documentary by Pierre Courtade. Produced by the French Cinema General Cooperative. Directed by Victoria Spiri Mercanton, Marguerite de la Mure, and Albert Soboul. Camera, Andre Dumaitre. Music, Guy Bernard. Released by A. F. Films. (20 minutes)

"The French Cinema General Cooperative is a sort of trade union of French film workers which, with semi-official government sponsorship, produces documentaries on national themes, such as "1848". These films are made with little finance and by technicians who contribute their services. It must seem bitterly ironic to these craftsmen that their chief opportunity to do good work occurs not in the languishing French commercial film industry but in their spare time, of which they have far too much.

"1848" is the latest stage in a development of great significance for the future of films: the use of historical artifacts as basic camera material. This development began in Belgium during the thirties, when Henry Storck and Andre Cauvin experimented with camera studies of the trappings of Memling and Van Eyck. These were "studies" in the classic sense; by following the "path of the eye", and by the selection of details, they sought to reveal

especially in the United States where audiences delighted in a French conception of America drawn from Fenimore Cooper and from the Wild West shows that toured Europe in the 19th century - a conception partially perpetuated even today by the Western films which Hollywood exports.

Zecca made many films after this one, including that little masterpiece **FUN AFTER THE WEDDING**, but his later career is obscure. The fate of Cohl and Melies is all too clear. Failing to learn from themselves or their contemporaries, they continued to work in a static style which steadily lost favor as the movies expanded in size and expressiveness. Cohl died a pauper. Melies, twenty years after his fame had perished, was discovered selling newspapers on the streets of Paris and died in a home for aged actors in 1938."

Richard Griffith

(Richard Griffith, who recently resigned from the National Board of Review, has returned to the Museum of Modern Art Film Library as assistant to the director.)

"No Comment"

THE NEW YORK TIMES, SUNDAY, NOVEMBER 20, 1949

Audience Behavior

To the Music Editor:

Coming home from the last Sunday's concert of the New Friends of Music, I wondered why it is that in concert reviewing no interest is directed to the phenomenon of audience behavior. The audience is, I believe, a very important factor in gauging the status of musical life in a community.

That afternoon furnished an example of such misbehavior as I have not witnessed in a good many years of concert-going—in various countries. If, out of courtesy to the performing artists, latecomers must remain outside the hall until a work is finished, then certainly there should be a way of assuring similar courtesy by prohibiting "early-leavers" to troop out of the

hall whenever the mood strikes them.

The last work played was the Third String Quartet by Schoenberg. It is conceivable that the people I refer to do not like this music.

It has always been true that the most intense rejection of new ideas (as well as in arts and science in general) has come from people who refused out of prejudice to listen with an "open ear." But does this personal opinion entitle any listener to disturb the others by leaving the hall and creating an atmosphere of negation in which any sincere reaction by "neutral" listeners is impossible? Couldn't they leave before the composition started?

CHRISTINE FOURNIER.

A HOLIDAY GIFT THAT RENEWS ITSELF 8 TIMES A YEAR

- a gift subscription to Cinema 16! Just send us your friend's name and address and your check or money order; we'll send him a special gift card (bearing your name) with his tickets.

MANY OF CINEMA 16's EXPERIMENTAL FILMS

including "Psyche", "No Credit", "Glen Falls Sequence" and some films shown tonight, are available for rental to groups and individuals. (10% discount for Cinema 16 members). We'll be glad to send you our catalog.

4.

CHILDREN GROWING UP WITH OTHERS

Produced by John Taylor for British Ministry of Education. Directed by Margaret S. Thomson. Cameraman: A.E. Jenkins. Distributed by United World Films. (24 min.) Instead of bombarding us with an "illustrated lecture" so typical of the average educational film, this film employs one of England's best photographers to catch some of childhood's unstaged tragedies and joys by means of unobserved, richly plastic camera work; it presents us with a multiplicity of images and ever changing situations, as a film should; it is well directed and its commentary is to the point. It "moves" - except for its last sequence; the nonchalance of children is apparently more easily handled than the awkwardness of adolescents.



LE BIJOU

by Francis Lee. Distributed by Cinema 16.

(7 minutes)

This charming experimental film is the work of a young photographer-painter who received a Guggenheim fellowship in 1948 for his films. "Films are too often slave to the literary", he says, "in my films words never dominate the visual." Although he dislikes explaining them ("the interpretation of a work of art is a very personal one anyway - the images conjured after reading a poem are never the same even when re-read by the same person"). LE BIJOU is admittedly concerned with the adventures, struggles, joys and perils of the artist or poet.

GEOGRAPHY OF THE BODY

(7 minutes)

This film is a joint effort of two well-known modern poets. Willard Maas, the producer, who was awarded the Guarantor's Prize by Poetry for his books of poems, and acted as film critic for Common Sense, at present teaches Contemporary Literature and Creative Writing at Long Island University. George Barker, who wrote and delivers the commentary, is one of England's leading poets, frequent contributor to Horizon and recently the recipient of the Sitwell Award.

GEOGRAPHY was conceived as an exciting extension of the visual imagery of each. It was their first film and on it, using the human form as their vehicle, they concentrated their belief in the poetic validity of the cinematic medium. The film was kept short in order to intensify the voyager's experience, and extreme magnification was used throughout in an effort at welding the poetry of the commentary to the "poetry of the eye".

Technical supervision (including problems connected with the extreme magnification) was by Marie Menken (Mrs. Maas), an artist in her own right, whose paintings were presented last month in a one-man show at Betty Parsons Gallery.

"Time was when the body and the spirit were one and the quiet activity of worship called for no straining of the moral muscles. This was before morality became the charwoman of the mind. In those days the body stood perfect in its limitations, glorious in its powers and infirmities, formidable in the ease of its functions. Imperceptibly, in leaps and



bounds named Purity, the body peeled from its core, and set up business in the streets. The overnight forests of concrete had compelled the face to put on the many-buttoned layers of Mother Hubbard's decency. The bone of self-delight had been stolen from the cupboard. The happy dog had died. Now nudity was confined to the peach-shaded corners of the boudoir, the operation table, the fenced-in area of the colony. Cramach rapt and Titian, long dead, tore his hair.

Still the sun remained, of course, having its Negro love to live on and the palaces of Miami. And under its burden of wood and linen the skin pleaded for freckles, for the wind's fingertip of recognition. The body retained its chief mobility in marble, its fullest dimension in paint. The movements of the athlete became vaguely pornographic, and ritual, the mind's benison from the body, became explainable on a black leather couch. Unfortunate the forward steps that lead us from ourselves. The elements demand that we assume a covering and man can not live far from his loom. Yet what element demands that we adore the fear for that which now is covered? What horrid hope confuses jubilation with jockey shorts, bliss with a brassiere?

In the comparatively new medium of the film lies some hope for the body's redemption. Mobility is now projectible and the body regains nobility in motion on a view-screen once removed from actuality and therefore one step closer to it."

(Ben Moore)

DIME STORE

by Dorsey Alexander. Distributed by Cinema 16. (8 minutes)

"To me Ten Cent Stores are a focal point of fascination and delight and also a characteristic and colorful flower on the steel vine of modern industrialism. I felt that someone should make a record of the delightful and curious profusion of mass-produced, mass-displayed and mass-attainable objects which always occur in groups, never in isolation.

With the permission of the owner, I worked after closing hours for about 100 gruelling hours moving each of about 30 objects in each scene a fraction of an inch before clicking each separate frame. Aside from composition and animation, I feel that the objects made the film themselves.... I tried to let them do what they seemed to want to do..."

(Dorsey Alexander)

....INTERMISSION: 4 Minutes....

A SPECIAL HOLIDAY PRESENTATION FIIMS FROM THE UNIQUE COLLECTION OF JOSEPH CORNELL

1. 3 MELIES MAGIC SHORTS

2. A DETECTIVE'S TOUR OF THE WORLD

3. VARIETES: 1-The Wonderful Beehive 2-Hanky Panky Cards 3-Six Dainef Sisters
4. GROUP OF FANTASY: 1-Metamorphosis 2-A Cabman's Delusion 3-Automatic Moving Co.

(60 minutes)

"These choice items from the collection of Joseph Cornell are truly "experimental" in that they are among the earliest films ever made. The pioneers

whose work is represented here were the first to realize that the camera was not only a new way of recording things but also of looking at them in a new way - and sometimes of seeing things that aren't there. This was in fact the first important discovery made about the motion picture: its ability to make the impossible happen in the midst of the actual. Stop-motion photography was the key device necessary for this form of illusion, and once it was discovered accidentally by Georges Melies about 1897, nothing stayed safely in its right place in the universe.

It was natural that the movies should appeal to Melies, a stage magician who held forth at the Theatre Robert Houdin in Paris, whose owner and principal performer he was. The films here shown (1903-05) well represent the kind of magic he invented for the stage and transferred to the screen (with himself as m.c.) Though later, in such films as A TRIP TO THE MOON and THE CONQUEST OF THE POLE, he contributed importantly to the development of the narrative film, his interest in the motion picture was limited to its magical properties. His world-famous films had many imitators of which THE AUTOMATIC MOVING COMPANY and HANKY PANKY CARDS, by the father of the British film, Charles Urban, are typical.

THE AUTOMATIC MOVING COMPANY belongs in the prolific category of "stop-motion" films that reached its apotheosis in KING KONG. An excellent example of early "avant-garde", it was remembered by Rene Clair in ITALIAN STRAW HAT and would have delighted Hans Christien Anderson in its cinematic realization of the spirit of many of his fairy tales. (LE BIJOU and DIME STORE are contemporary applications of it.)

This "white magic" long dominated the nickelodeon screen, sharing it principally with news and "interest" films, and with literally-recorded music hall variety turns. Such films as these stemmed from the long tradition of the fair, the circus, and commedia dell'arte, and out of them was to arise the comedy tradition of Sennett, Chaplin, and Rene Clair.

Soon another method of visualizing the impossible was invented. Emile Cohl, a newspaper cartoonist, applied the comic strip principle to the screen and drew the first animated cartoons, including METAMORPHOSIS (1907).

But what was actually to be the way of the future was pointed most clearly by Ferdinand Zecca. Working for Charles Pathe, Zecca turned out scores of trick films, topical crime films, and other genres popular at the time. But while A CABMAN'S DELUSION might have been made by Melies, A DETECTIVE'S TOUR OF THE WORLD (1905) was a true innovation. The verve and spontaneity of early filmmaking could hardly be better demonstrated than in this frolic. All that a pioneer like Zecca needed was a camera, a few props, and access to a library of travel shorts, for he and his best contemporaries had realized the basic fact that a film is really "made" in the editing; its creator could disintegrate the whole world into visual atoms, then re-assemble them at the cutting bench as his whimsey took him. Here we can see at its source the mixture of staged studio scenes and documentary shots which is the foundation of the March of Time technique and its Hollywood derivatives. Such films as these were made in 2 days or less, with no budget or overhead. Improvisation was the life-blood of the movies in those innocent years.

A DETECTIVE'S TOUR OF THE WORLD was popular everywhere, but



The first sequence to be shot called for a crowded street. How to get the shots without people looking at the camera? We decided on a small spring driven camera concealed in a salesman's sample case. It had means of focusing, centering the image, and releasing the shutter mechanism on the outside of the case. Another camera was set up in the station wagon, concealed by cases, and a third camera was held in the hand while the cameraman stood between parked cars or behind lamp posts.

The film cans began to pile up. Our cutter, Irving Lerner, stayed in New York, routed the exposed film through the laboratory, viewed the rushes, sent daily reports. The reports told us how our exposures were running, whether there were scratches, and more important, whether he was getting all the material he needed to edit the picture according to the script. Even under the best circumstances something is likely to be missed, or spoiled, for any number of reasons.

The film was taking shape, but there was one thing missing. We felt that somehow we must get inside the people's minds. We asked ourselves how we could film what it means to be out of work for three years? What does the workman think when he begins to lose his skill? We knew well enough what he would say, but that wasn't enough. We'd have to find a way to let his thoughts speak for him. About this time we began to think about the musical score. Records, and existing music on film were unsatisfactory. We must have an original musical score that underlined our story - we must make it an integral part of the whole film. Blitzstein had written a successful opera in the modern idiom about a steel town; he understood the problem, he was available. We had been encouraged to make the film as experimental as we wished, so we imposed no restrictions on his music. Together with him we worked out the missing sequences. We chose a man, his wife, their child. They had no acting experience, but that was good. They were on relief, the man had worked in the mill for twelve years. We decided to have their thoughts, sung and spoken, on the sound track, and never have their lips move on the screen. At last the shooting was finished, the final editing began. Many swell shots had to be eliminated, because they didn't fit. Twenty times a day we'd argue about a scene, thinking about how we'd waited for three hours in the cold to get it, or how good photographically it was. Nearly every time the objective point of view of the editor would prevail. The script imposed its discipline on our directorial and photographic enthusiasm. In the cans marked "Out takes" and "lifts" were the possibilities for other films telling an entirely different story. But we had chosen the shots, written the words, composed the music, and put them all together in such a way as to illuminate and intensify the original concept.

(reprinted from "U S CAMERA", Winter 1940)

PLEASE NOTE:

Your tickets and programs for the Spring Series will be mailed to you at the end of this month. The next program will be presented on Wednesday, March 1st (and on subsequent Sundays.)

THE MAKING OF A MURAL

Produced and distributed by Encyclopedia Brittanica Films. In color. (10 minutes)
Designed for the classroom, there is no attempt at an "interpretation" of the artist; it is exclusively a vivid and effective demonstration of the steps in creating a work of art.

SOME EXAMPLES OF HYPNOTIC BEHAVIOR

Produced 1946 at Bucknell University. Restricted distribution by Psychological Cinema Register to qualified groups. (7 minutes)
A film record of various examples of hypnotic behavior as demonstrated by a subject in deep trance.

HAUSA VILLAGE

Produced by Taurus Films. Director: Joan Duff. Photography: John Page. Distributed by British Information Service. (22 minutes)
In ancient times, travellers from Mecca crossed the Sahara into northern Nigeria, to settle there. Today, the Hausa people number 10 million, all of them devout Mohammedans. Instead of bringing us a prettily colored travelogue version a la Fitzpatrick, we are taken into the reality of these people's lives by the art of an accomplished documentary producer. Direction and photography reveal the presence of a sensitive artist filled with compassion and appreciation of the dignity of other cultures, although the commentary is at times condescending.

THE PETRIFIED DOG

A Workshop 20 Production by Sidney Peterson. Distributed by Cinema 16. (19 minutes)

In the "best" tradition of surrealism, this film, with its distorted images, its anxiety-arousing pictorial allusions, its compulsive re-statement of basic themes, and its violent yet strangely appetizing sound track, "attacks" the spectator, forces him to participate and leaves him limp. The very revulsion and opposition it causes indicates that deeper layers of our sub-conscious have been stirred. No one likes to participate in nightmares, unless they have been emasculated and "prettified" a la Hollywood. "This is a fantasy in which attention is focused on what has been called the Dream World as a Place. The point of reference is the mind of an 8 year old girl and her fantasies of birth, life and death. The sound track is an experiment in the displacement of an affective continuity." - Sidney Peterson

LIGHT REFLECTIONS

Produced by James E. Davis. Music by Edward Muller. Prize Winner, 1949 Belgian Film Festival. Distributed by A.F. Films. In color. (15 minutes)
A well-known painter and sculptor utilizes the changing patterns of multi-colored light reflected from highly polished transparent plastics.

cinema
C16
January 1950

to create a world of sensuous color and design. To enjoy it, one must surrender to it as one does to music, without asking "why". It has no "meaning" except to create a mood and provide aesthetic stimulation and satisfaction. Its integration of music and image is especially noteworthy.

VALLEY TOWN

Produced jointly by Educational Film Institute of N. Y. University and Documentary Film Productions (1939-40). Directed by Willard Van Dyke. Photography: Roger Barlow, Bob Churchill. Script: Spencer Pollard, Willard Van Dyke. Music: Marc Blitzstein. Narration: Ray Collins. (27 minutes)

"Since VALLEY TOWN's production team includes an impressive number of documentary's most noted exponents, it is not surprising that it was approached in an experimental spirit which sought to increase the number of expressive devices available to the documentary director. Van Dyke's success is now historic. VALLEY TOWN added a new dimension to the visual and aural worlds documentary had already explored - the dimension of thought. Before 1940, the sound tracks of nearly all documentaries contained nothing but music and spoken commentary. The human beings who appeared in these films played their parts in dumb show - or they did not "play" at all, they behaved. This was due to the prohibitive cost of shooting synchronized sound scenes on location and because nobody knew how to solve the aesthetic problems involved. To put written dialogue into the mouths of the natural types who were documentary's "actors" would, it seemed then, introduce a note of artificiality which would be fatal to that atmosphere of absolute reality toward which documentary so mightily strove. Years before, Grierson had written of Flaherty: "His screen is not a stage to which the action of a story is brought, but rather a magical opening in the theatre wall, through which one may look out to the wide world".

VALLEY TOWN was a product of that same art of observation which Flaherty founded. The scenes in the ruined town - empty streets, barred stores, the desolate, toppling mill - have that unmistakable, beautiful veracity which is documentary's hallmark. What words the people speak have also that veracity; they are the casual utterances of everyday life. And when it becomes necessary to sum up the effect upon the people of their plight we receive not the words the people say to each other, but those they feel and think. And their thoughts come to us through the oldest, most spontaneous, least "conscious" means of expression, song. Contrast this with the way of the theatre and of the theatrical in which the theme is expressed in a set speech which must pretend to be the casual utterance of everyday life but whose real function is to deliver the argument. In VALLEY TOWN Van Dyke sets the thoughts of the people in counterpoint to their actions, as a comment on one another. And that is cinema. It is undeniable that the "soliloquy" sequences quite overwhelm the film and obscure its general theme and that its solution of the problem of technological unemployment seems perfunctory. But it is not the purpose of this very purposive film which gives it a permanent place in film history, but the technical experiment involved. In LOUISIANA STORY Flaherty introduced speech which achieved the artless, fragmentary improvisation of actuality. In THE

QUIET ONE, Sidney Meyers made the spectator feel like an eavesdropper, so real were the words and the manner of their saying. But no one in documentary has continued the attempt to make thought audible, nor indeed in the whole of cinema since Pabst's DREIGROSCHENOPER in 1930 and Fritz Lang's strange, abortive YOU AND ME of 1938." (Richard Griffith)

...the producer of "Valley Town" provides interesting insights into the making of the film from its conception to its final form.....

HOW "VALLEY TOWN" WAS MADE"by Willard Van Dyke

Once in a long time a man gets a chance to do a job that he really wants to do; not very often, when he is working in motion pictures that are paid for by somebody else. But that chance came to us in 1939 when the Educational Film Institute of New York University asked us to make a series of films dramatizing certain economic problems facing America. The first one was to be an experimental film dealing with the relationship of machinery to men. Spencer Pollard, the director of the Educational Film Institute, and I went to Pennsylvania to find locations, talk to many people, absorb the flavor of the environment of steel workers. Dozens of people were interviewed, but few conversations were productive. At last we found our town and went to talk to the mayor. He understood our problem, because it was part of his life. There were 40,000 people in his town, and 65% of them were on relief. A big, continuous strip mill in a nearby town had made it unprofitable to operate the old hand mills. There was our story. There and then we decided that the narration of our film should be spoken as if the mayor were telling the story of his town. We then spent days in discussion, with steelworkers, in playing at bingo games they had organized to pay expenses on the hall where they met. We talked to the Chamber of Commerce people, and to employers. Gradually a form began to emerge.

Many people think that a documentary film doesn't have a plot line. A good documentary has all of the elements of suspense, conflict, climax, and resolution that a story film has, but it pits man against natural or social forces instead of involving him in personal situations. Thus instead of "boy meets girl, boy loses girl, boy gets girl" our plot was "man gets job, man loses job, this is how man may get job again." So we began to look at specific locations, not in the Hollywood sense of having action take place against a "location" background, but to find places, things, and people which would become an essential part of the picture. These would influence our story because the documentary film maker is limited to the selection of elements which already exist, rearranging them in the best dramatic order. There was an abandoned brick plant, and an old cement works just outside of town, these were valuable elements. Above the town was a graveyard where people from a dozen different countries were buried, this we must use. Not far away a steel mill exactly like those in "Valley Town" was going to be demolished, why not make that the climax?



june

Wednesday, June 14 _____ Central Needle
Trades Auditorium
Sunday, June 4 _____ Paris Theatre
Sunday, June 11 _____ Paris Theatre
*Sunday, June 18 _____ Paris Theatre

A Special Cinema 16 Feature Presentation:

Film and Reality

A history of the documentary film as shown in the works of Sergei Eisenstein, John Grierson, Andre Gide, Jean Vigo, Robert Flaherty, Jean Painlevé, Pare Lorentz, Louis de Rochemont, and accompanied by an authoritative commentary.

Selected by
ALBERTO CAVALCANTI
("Dead of Night")

Assembled by
ERNEST LINDGREN
(Author, "The Art of Film")

Produced by the British National Film Library

SUNDAY MORNING SHOWINGS

at the
PARIS THEATRE
4 West 58th St. (near 5th Ave.)

* Memberships are available for both Wednesday and Sunday showings. If you join for Sundays, you will be attending on the dates marked by the asterisk or the other two Sundays are sold out. (Identical programs presented on all dates.)

Cinema 16's showings are open to members only. Membership entitles you to 8 free admissions to private showings from the day you join, free good tickets, discounts, and other privileges. You can join anytime. Regular membership \$10; Any 2 Memberships \$17; Half-season \$4.50; Groups of 5 or more \$8; Groups of 10 or more \$7.50.

For further information, write or call:

CINEMA 16, 59 PARK AVENUE, NEW YORK 16, N. Y. (MU 9-7288)

WEDNESDAY NIGHT SHOWINGS

at the
CENTRAL NEEDLE TRADES AUDITORIUM
228 West 24th St. (bet. 7th and 8th Aves.)

Wednesday, March 1 _____ Central Needle
Trades Auditorium
Sunday, March 5 _____ Paris Theatre
Sunday, March 12 _____ Paris Theatre
*Sunday, March 19 _____ Paris Theatre

Spring 50
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A Cinema 16 Premiere: U. S.

Human Beginnings

An unprecedented experiment in sex education for the 5-year-old. Produced by Eddie Albert, this is a worthy successor to his controversial HUMAN GROWTH. 5-year-olds express their conceptions of birth and their feelings about the new baby in revealing drawings, modeling clay and spirited discussions. In color.

The Experimental Film: Canada

Be Gone, Dull Care

Norman McLaren's (FIDDLE-DE-DEE) newest film unravels a fantastic fabric of brilliant colors and tumultuous patterns set to boogie-woogie music. Hand-painted on film, frame by frame; no camera was used.

The Documentary Film: Sweden

The Work Of Arne Sucksdorff

Cinema 16 proudly presents A DIVIDED WORLD and VALLEY OF DREAMS, two films by one of the most distinguished documentary film producers of our time. Academy Award Winner of 1949.

The Dance Film: India

The Fable Of The Peacock

An ancient Hindu fable, charmingly interpreted in classical gesture language by Lakshmi Wana Singh. Regency Production.

A Special Cinema 16 Presentation:

A Lecture-On-Film About "Odd Man Out"

What makes a motion picture "great"? BASIL WRIGHT, famed film producer (SONG OF CEYLON) and critic, discusses and analyzes - on film - Carol Reed's ODD MAN OUT, with illustrations from the motion picture. The action of the film is stopped or repeated for clarification and analysis. Third in the "Critic and Film Series" produced by the British Film Institute for film societies.

spring 1950 programs

Wednesday, April 12 _____ Central Needle
Trades Auditorium
Sunday, April 16 _____ Paris Theatre
Sunday, April 23 _____ Paris Theatre
*Sunday, April 30 _____ Paris Theatre

april

may

Wednesday, May 10 _____ Central Needle
Trades Auditorium
Sunday, May 14 _____ Paris Theatre
Sunday, May 21 _____ Paris Theatre
*Sunday, May 28 _____ Paris Theatre

The Animated Film: U. S.

Proem

A delightful allegorical journey into the imaginary world of a chess board, inspired by Lewis Carroll and "acted" by animated modeling clay. This is a charming new film by the producers of the widely acclaimed NO CREDIT.

A Film on Marriage: U. S.

It Takes All Kinds

5 young people are confronted with an identical obstacle and react in 5 different ways. They then reveal similarly different behavior patterns in their relations with the other sex. Directed by Alexander Hammid (FORGOTTEN VILLAGE, PRIVATE LIFE OF A CAT).

The Scientific Film: USSR

Experiments In The Revival Of Organisms

An outstanding film record of the famous studies conducted at the Voronezh Institute of Experimental Physiology, including the unique experiments in which a dog's head, severed from the body, reacts to stimuli, and an animal is revived after having been dead for 15 minutes. Complete English narration by J. B. S. Haldane.

A Special Cinema 16 Presentation:

A Discussion-On-Film Of Scenes From "Great Expectations"

A Jympson Harman, English Film Critic, discusses and analyzes on film a key sequence from GREAT EXPECTATIONS. The episode is shown more than once to indicate how horror and surprise is created in the mind of the spectator. First in the "Critic and Film Series" produced by the British Film Institute.

Music and Dance: U. S.

To Hear Your Banjo Play

A captivating medley of ballads, spirituals and square dances, featuring Pete Seeger, Sonny Terry, Woodie Guthrie. Directed by Willard Van Dyke. Photographed by Richard Leacock (LOUISIANA STORY). Story by Alan Lomax.

The Experimental Film: U. S.

The Lead Shoes

A surrealist exploration of two ballads, "Edward" and "The Three Ravens", scrambled in jam session style and interwoven with a boogie-woogie score. Produced by Workshop 20 at California Institute of Fine Arts.

The Psychological Film: U. S.

Unconscious Motivation

Produced by Dr. Lester F. Beck of the University of Oregon, this astonishing 40-minute motion picture is an unrehearsed, authentic clinical record, showing the inducement of an artificial neurosis by hypnotic suggestion in a young man and a young woman. Upon reawakening, the subjects, by means of dream analysis, ink blot and word association tests, gradually realize first the existence of a traumatic experience and then its content by slowly reconstructing the bogus events which caused it. Their reactions, discussions and self-analysis were spontaneous, unrehearsed and unpredictable; the result is a most unusual motion picture.

The Documentary Classics: U. S.

The Battle Of San Pietro

A master of the cinema, John Huston (TREASURE OF SIERRA MADRE) portrays the horror of battle and the cruelty of its aftermath in unforgettable images that make this one of the great anti-war films of all times.

The Evolution of the Experimental Film:

The Work Of Oskar Fischinger

The father of the "absolute film" and internationally famous film experimentalist is here represented by three films: ABSOLUTE FILM STUDY No. 11 is an abstraction set to Mozart's "Divertissement"; ALLEGRETTO, a non-objective color film accompanied by jazz; MOTION PAINTING No. 1—hand-painted in oil on glass—won the Grand Prix 1949 at the International Experimental Film Festival in Belgium.

film groups exist in this country, they are more often than not unable to engage the services of a good speaker or film critic, both because of their "scarcity" and because of the finances involved. By putting the critic himself on film and using a man of the stature of Basil Wright (producer of that memorable documentary classic, *SONG OF Ceylon*), it now becomes possible for even the smallest group to have a speaker "lead" the discussion. Likewise, it is not very convenient to stop a film, re-run a particular sequence for further analysis, or continually switch from the speaker's comment to the film's soundtrack. This film does all these things.

It is part of the "Critic and Film Series" produced by the British Film Institute specifically for film societies. Subsequent releases in this series will also be shown by Cinema 16, a discussion of a sequence from *GREAT EXPECTATIONS* being scheduled for our next program.

Being an experiment, shortcomings are perhaps inevitable. The sound volume fluctuates considerably from *ODD MAN OUT*'s 35mm sound track to Wright's 16 mm commentary. This commentary is not as substantial as it might have been. Although it emphasizes the devices used to "put across" the mood of the picture, camera movement and lighting, it may have been better had it concentrated on a single sequence, and analyzed it in greater detail. Since this was not done, it becomes a rewarding intellectual exercise to closely observe images, sound effects, pictorial compositions not commented on by Wright yet fully indicative of Reed's directorial talents.

DO YOU KNOW

..that Cinema 16 was awarded a "Certificate of Excellence" by the American Institute of Graphic Arts for "sponsoring an outstanding example of commercial printing"? The reference is to our blue membership brochure. Design and execution was by Gene Federico, copy by Amos Vogel.

..that *LIGHT REFLECTIONS* (shown at our January program) won a Prize at the International Experimental Film Festival, Belgium 1949?

..that McLaren's work was first introduced to American audiences by Cinema 16 in December 1948. It was this showing which prompted the *TIMES*, *PM* and other publications to write extensive articles concerning McLaren. Some of the films have since been seen theatrically (*FIDDLER-DE-DEE*, *LOOPS*, and *DOTS*).

..that *BIRTH OF A BALLET*, dance short featuring members of the Sadler's Wells Ballet, which is now being shown widely in New York, was first introduced by Cinema 16 under its original title, *STEPS OF THE BALLET*, in February 1949?

..that Arne Sucksdorff was first introduced to American audiences at Cinema 16's May 1948 performance, with *WIND FROM THE WEST*?

..that Professor Menzel's *EXPLOSIONS ON THE SUN*, first shown to lay audiences by Cinema 16 in November 1949, subsequently was featured as the main attraction at the convention of the American Association for the Advancement of Science in December 1949? that it was widely publicized in *TIME*, *LIFE*, and on newsreels nationally?



PLEASE NOTE:

Due to technical delays, prints of *HUMAN BEGINNINGS*, scheduled to be shown tonight, are not yet available. In its stead, we are presenting *IT TAKES ALL KINDS*, originally scheduled for our April program.

Cinema 16
March 1950

DANCES OF INDIA: THE FABLE OF THE PEACOCK

A Regency Production by Jo Schaeffer. Directed and photographed by Dwight Godwin. Story, music and dance by Dr. Wasantha Wana Singh. Available from Regency Productions. (12 minutes)

First in a series entitled "The World Dances", this film features an ancient Hindu fable, ably interpreted by Lakshmi Wana Singh with the classical Hindu mudras (hand gestures, each of which symbolizes an object, animal, or emotion).

IT TAKES ALL KINDS

Directed by Alexander Hamid. Scenario: Renee Nell. Photography: Peter Glushenok. Editor: Thomas Boyajian. Producer: Irving Jacoby. Distributed by McGraw Hill Text-Film Department. (18 minutes)

This frequently humorous and always thought-provoking film is one of a series of five, collectively entitled *MARRIAGE FOR MODERNS*. Designed primarily for use by college classes in marriage and family living, they are correlated with a textbook of the same title by Dr. Henry Bowman, chairman of the Department of Marriage Education at Stephens College, Missouri. Their subject matter - dealing with problems of courtship and marriage - ranges through the choice of a mate, competition between marriage and career, importance of mutual adjustment, to recognition of differences in basic personality types, which is the subject of *IT TAKES ALL KINDS*. The films are not meant to offer "solutions" or to "illustrate" the textbook, but rather to serve as starting points for discussion. They emphasize that a mate be chosen on the basis of mutual knowledge of personality traits rather than on the basis of blind romanticism.

The distinguishing features of the entire series are not only that they are practically the only films of their type. Their professional finish, photographic quality, direct sound (with the characters speaking directly, instead of background commentary), and the collaboration of well-known producers (Van Dyke, Jacoby, Hamid) inevitably place them several notches above other "educational" films. Especially noteworthy is the direct emotional tie-up with the audience, created by their story-telling quality and the use of non-professional actors carefully cast to resemble the youthful audiences for whom the films are intended.

BE GONE, DULL CARE

Produced 1949 by the National Film Board of Canada. Music by the Peterson Trio. Painted directly on film by Norman McLaren and Evelyn Lambart. (9 minutes)

McLaren's newest work is an indication both of his personal growth and the limitations of his technique. It is far more complex, "serious" and intricate both in concept and execution than the earlier *FIDDLE-DE-DEE*. Yet it strangely lacks the integration and single-mindedness of the former. Obviously an attempt at an "abstract symphony" (there are three "motifs") it consists of some brilliant and a few less successful sequences (such as the linear black and white episode). It is a "gushing" of talent, which is not yet disciplined. A more fully integrated film, working with and "developing" a basic design and just 2 or 3 colors may have proven more successful. Nevertheless, the technique as expressed in both *FIDDLE-DE-DEE* and *BE GONE, DULL CARE* is not capable of indefinite expansion or variation, although it may well remain a source of enjoyment to all of us and a painless introduction to the abstract film.

VALLEY OF DREAMS and A DIVIDED WORLD

Two films by Arne Suckdorff. A Svensk Filmindustri Production. (20 min.)

"The films of Arne Suckdorff fall into no conventional category. True, all his work to date has been in the field of short subjects, but none of them can be readily defined as a documentary, experimental, educational, scientific, or even as a nature film. For these short pictures are completely Suckdorff's own, reflecting both his special interests and his particular philosophy. In making them, Suckdorff is at once writer, director, cameraman, editor and sound technician. If he were a musician, he would probably write their scores too. Instead, he has worked as collaborator with a number of Sweden's foremost young composers, Erland von Koch, Stig Nybrant, Yngve Sjold and Hilding Rosenberg. All the elements of film making, Suckdorff himself moulds and synthesizes into the final picture, often spending as much as six months on a single ten-minute subject.

Suckdorff, a modest, handsome man still in his early thirties, had studied to become a naturalist in his native Sweden, but soon abandoned this for painting and drawing. In 1937 he entered an art school in Germany, at the same time taking up photography as a hobby. Here began the imposing collection of lenses and cameras that made possible his later films. He made his first picture in 1939, *A SUMMER'S TALE*, which not only won him a "Charlie" - the Swedish equivalent of our "Oscar" - but also got him his job with Svensk Filmindustri, the leading Swedish film company. He has remained there ever since. Because he works slowly, his output is not large. There are to date less than a dozen Suckdorff films. But each is distinguished in its own way.

For his pictures, Suckdorff prepares a conventional scenario, then goes off on location - more often than not in some wild and lonely place - and there lets the country itself suggest whatever changes are to be made. With infinite patience then he photographs the material he will need, often shooting hundreds of feet of film to procure the few frames that will be right for his purpose. Sound too is recorded on location. Returning to the studio at Stockholm, he painstakingly assembles his material, shaping it

to his plan, adding the finishing touches of sparse commentary and music. The completed picture may be anywhere from one to four reels long. Suckdorff lets his material dictate its own length. And that incidentally, is the source of his greatest difficulty in American commercial distribution where a short subject is always made to a required length of either one or two reels. Cutting down a Suckdorff film to a single reel for theatrical release is no enviable assignment, so dense is its texture and so perfectly related are all the parts to the whole.

Fortunately, neither of the pictures on this program today have had to undergo that indignity. *A DIVIDED WORLD* is one of the best examples of Suckdorff's wild life studies, embodying much of his own philosophy. It begins with an organist playing a Bach fantasia, an epitome of the safety and security of the civilized world. Then, slowly, the camera moves into a snow-covered wilderness, and the music is swallowed up in the night cries of animals and birds. The cruel, ceaseless struggle for survival is shown with shocking intensity as beast eats beast and nature stands by, impassive. When the camera turns back to the snug little house on the edge of the forest, civilization takes on new meanings. The music of Bach suggests the sublimation of primitive instincts through art and man's creation.

VALLEY OF DREAMS, on the other hand, is fantasy on a child's plane, a projection of the imaginings and yearnings of a little girl who dreams of the world on the other side of her valley. It is a lyric piece, reminiscent of nothing so much as the work of Robert J. Flaherty - the little child, the wise grandparent, and nature seen with an artist's eye. In fact, the whole body of Suckdorff's work invites comparison with Flaherty's. Like Flaherty, Suckdorff seeks the far-off places. Like Flaherty, he shows man against nature, or records a remote pattern of life relatively untouched by civilization. The same kind of camera perception, the ferreting out of detail, the anticipation of movement - marks the work of both men.

The similarity can not be pushed too far, however: Flaherty, a moralist, shows in his films how things should be; Suckdorff shows how things actually are. Each new film is for him a new excitement, a new challenge - and for his ever increasing audiences, a new revelation of the wonders that can be accomplished by the movie camera in the hands of a true master film maker."

- Arthur Knight

(Mr. Knight is Chairman of the Film Department of the Dramatic Workshop and Technical Institute).

Intermission: 4 Minutes

ODD MAN OUT (Critic and Film Series No. 3)

Produced by the British Film Institute. Commentary by Basil Wright. Based on Carol Reed's *Two Cities* Film, 1947. (40 minutes)

This important and unprecedented experiment bids fair to introduce a new type of film making: the discussion film, designed to bring authorities on the motion picture to the smallest hamlet and to do away with certain technical problems facing film societies. Although literally hundreds of small

HUMAN BEGINNINGS

An Eddie Albert Production. Research, script and technical supervision: Dr. Lester F. Beck, Professor of Psychology, University of Oregon. Director: Victor Solow. Camera: Arnold Eagle and Peter Glushenok. Distributed by Association Films. (23 minutes)



Following their success with HUMAN GROWTH, a sex education film for 12 year olds, Eddie Albert and Dr. Lester Beck collaborated on HUMAN BEGINNINGS, designed to portray and clarify the feelings and beliefs of six-year-olds concerning the arrival of a new baby. Its significance lies in that far from being a coldly intellectual "instructional" film, it consciously aims at the emotional attitudes of the child audiences for which it was designed, permitting them to identify themselves with the children on the screen: It portrays children that show a wide range of feelings, from fear and hostility to happiness and security, thereby permitting any child to find part of his own inner life presented on the screen. It encourages them to give expression to their feelings and to acquire attitudes and understanding that will build emotional security. It depicts the teacher as a helper rather than disciplinarian. And, quite intentionally, it does not cover all the facts that children want to know about early human growth; for it aims at encouraging them to think for themselves. As it ends, the discussion on the screen is transferred to the real-life class watching the film.

Thus instead of merely serving as a formal aid to instruction, the film emerges as a clinical tool with which the teacher can gain insights into the emotional needs of the pupils, and simultaneously, it motivates children to resolve their emotional problems through therapeutic art activities, group discussions, and greater personal understanding.

A CINEMA 16 PREMIERE: ROBINSON CHARLEY

A Central Office of Information Film, produced, designed, directed and written by John Halas and Joy Batchelor. Music by Matyas Seiber. Distributed by British Information Services. In color. (12 minutes)

Side by side with the development of the cartoon in the entertainment field has gone its development for instructional and educational purposes. While in America such films as BOUNDARY LINES (Cinema 16, October '47), BROTHERHOOD OF MAN, (October '48), PICTURE IN YOUR MIND (October '49) and some of Disney's war-time animations are outstanding examples, Britain has brought forth the Halas-Batchelor team. With the help of "Charley", prototype of Mr. Average Man under the Labor Government, they have commented on Socialized Medicine, Town Planning, the new Education Act, Farm Subsidies, Hygiene. ROBINSON CHARLEY, fourth in the series, is one of the best examples. What could easily have been a dry lecture on economics emerges as a fast-moving film, fully utilizing the devices available to the trick film. Yet it remains, inevitably so, a cinematic short-cut to a "solution" of England's problem.

EXPERIMENTS IN THE REVIVAL OF ORGANISMS

A film record of experiments conducted at the Voronezh Institute of Experimental Physiology, produced in 1940. Narration by J.B.S. Haldane. Distributed by Brandon Films. (20 minutes)

An unusually interesting and clear account of techniques developed for research on the revival of whole organisms, - an extension of important work already done by physiologists elsewhere to revive tissues and separate organs.

CINEMA 16 PREMIERE: PROEM

Produced 1949 by Leonard Tregillus and Ralph Luce. Distributed by A.F. Films. In color. Music by William Smith. (10 minutes)

This film is a continuation of the producers' experiments with animated modelling clay, but unlike their first film, the widely acclaimed NO CREDIT (shown by Cinema 16, October '49), which was merely a spontaneous exploration into the possibilities of clay, PROEM has been conceived with a definite point in mind. Instead of taking a literal approach to the story (inspired by Lewis Carroll), simple shapes and geometrical forms are used to suggest rather than explicitly represent the objects and characters portrayed. Consequently, it has been possible to utilize the plastic flow of clay, so that transitions from one shape to another have added expressiveness to the medium.

Specifically, PROEM is an allegory in 8 scenes, containing both impressions and abstractions of a familiar theme, namely: 1. The Euclidian Rook 2. A Quixotic Interlude 3. A Catholic Fable 4. Sex and such 5. The Great Dictator 6. Power Politics 7. Mobilization 8. Denouement.

INTERMISSION: 4 Minutes....



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A CINEMA 16 PREMIERE: GREAT EXPECTATIONS (Critic and Film Series No. 1)

Produced by the British Film Institute. Commentary by A. Jympson Harman. Excerpts from the Ronald Neame production, GREAT EXPECTATIONS, directed by David Lean. Distributed by the British Information Services. (8 minutes)



One of the pictorially most striking episodes from the motion picture is discussed to indicate how surprise is created in the mind of the spectator. This is the first in the British "Critic and Film Series", of which ODD MAN OUT (shown last month by Cinema 16) was another example. While ODD MAN OUT stressed the devices used to "put across" the mood of the picture, this film focuses on editing and camera work, as exemplified in a single sequence.

TO HEAR YOUR BANJO PLAY

Produced and directed in 1947 by Willard Van Dyke and Irving Lerner for Creative Age Films. Story: Alan Lomax. Camera: Richard Leacock. Featuring Pete Seeger, Sonny Terry, Woodie Guthrie. Distributed by Brandon Films. (20 minutes)

A medley of ballads, spirituals and square dances, indicating the sources and significance of folk music. Leacock, the photographer, is well known for his camera work on LOUISIANA STORY.

Since a considerable proportion of Cinema 16's membership consists of old members who may not want to see a film a second time, many films, successfully screened by Cinema 16 in former years, cannot be presented again as part of the regular season. On the other hand, new members should not be deprived of the pleasure of enjoying them. For this reason, and in response to many requests, we present from time to time special screenings of "Cinema 16 Favorites":

 cinema 16
invites you
to a special midnight screening: 

RAIMU
in the lusty French comedy
HAVE YOU NOTHING TO DECLARE?
based on the famous French stage hit by d'Hennequin & Veber
(Complete English Titles)

.. the Rabelaisian adventures of an absent-minded professor
on a delicate mission and of a young bride-groom with un-
forgivable inhibitions....

FRIDAY, MAY 19, 1950, 12:00 MIDNIGHT, at the LITTLE CINE-MET THEATRE, 6th AVE. at 38th STREET.

This film can be presented at private showings only; it will not be shown in New York theatres. Attendance is limited to members and their guests; the public will not be admitted. Tickets (at \$1.20, tax included) will be sold to members only, who may purchase them for themselves and their guests.

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When the frantic mother digs up her son from the sand on the shore, she is performing again the labor she had on giving birth to him; the suit itself becomes a sort of coffin. Once more, before he is consigned to the grave, she must hold him close to her. If we can assume all this, as I believe we can, we may go further to note that the tragic emotion is ingeniously modified by two devices: one is the hopscotch game seen parallel with the main action. Every mother of two sons has the problem of balancing her affections, which must be divided between them. This moral action was once anticipated in the physical terms of the hopscotch which she played as a girl: the player must straddle a line between two squares without falling or going outside them. The second device, the boogie-woogie accompaniment with its clamorous chorus, like the first, may have been instinctively rather than consciously calculated by Peterson. It operates unmistakably: the voices and music supply a savage rhythm for the ecstatic if accursed performers of the domestic catastrophe. It is the lyrical interpretation of the tragedy and suggests the historical fact that Greek tragedy derived from the Dionysian revel. Lastly we have the sinister implement and symbol of the castration rite, the knife and the bread - perhaps representing the murderer's afterthought rather than part of his deed. Even in this outstanding experimental film, a blend of tragedy and farce, all may not be perfectly integrated. But the whole effect is so compelling that I believe "The Lead Shoes" may be called a notable event."

- Parker Tyler

UNCONSCIOUS MOTIVATION

Produced 1949 by Dr. Lester F. Beck, Department of Psychology, University of Oregon. Distribution by Association Films restricted to specific groups. (38 minutes)

In viewing this film, it is impossible to avoid the uneasy and eerie feeling that - by the camera's magic - mysteries of nature are revealed that heretofore had been hidden from view. Instead of reading about the subconscious, we actually see it at work. What makes this film even more amazing is the fact that it is entirely unstaged and unrehearsed. It is presented exactly as it was filmed - with 2 cameras running continuously, and no attempt made at editing or creative camera work. The reactions of the two subjects throughout are spontaneous and hence, unpredictable. In its clear demonstration of how unconscious motives can influence and direct our everyday thoughts, feelings and actions, the film is not only an accurate and authentic clinical protocol, but a most provocative and disturbing motion picture as well.

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THE EVOLUTION OF THE EXPERIMENTAL FILM: THE WORK OF

OSKAR FISCHINGER 1) ABSOLUTE FILM STUDY NO. 11
2) ALLEGRETTO 3) MOTION PAINTING NO. 1 (17 minutes)

Oskar Fischinger, world-renowned film experimentalist and pioneer of the "absolute film", is at the same time one of the few avant-garde producers whose work literally extends over decades and who is even now continuing his steady exploration of problems of abstract motion and sound. The 3 works shown tonight present stages in his development: ABSOLUTE FILM STUDY


NO. 11 (1930) is one of his early black-and-white abstractions, set to Mozart's "Divertissement". ALLEGRETTO (1936) set to jazz is an early color study, while MOTION PAINTING NO. 1, Grand Prix Winner at the 1949 International Experimental Film Festival in Belgium, represents a significant advance in the field of the abstract color film. It was both hand-painted (in oils on glass) and photographed by Mr. Fischinger.

"As far back as 1914 the painter Leopold Survage dreamed of extending the boundaries of non-objective painting to the film, but not until 1921, with Viking Eggeling's DIAGONAL SYMPHONY and Hans Richter's RHYTHMUS 21 was this dream realized. Thereafter the Avantgarde developed various theoretical approaches to the abstract film. Some, like Fernand Leger, believed it valid to photograph only real objects in their natural movements and derive the abstract statement from them by selection and editing (BALLET MECANIQUE). Others - the "absolutists" - worked only with the mechanical animation of drawings.

The development of the sound track added a new dimension to these experiments. Not until the sound track was it possible to control sound and images simultaneously. After this it was a logical step from the silent orchestration of abstract visual relationships to the synchronization of them with the already abstract element - music.

Oskar Fischinger came to this country in 1937. He worked with Disney on FANTASIA - more specifically, the Bach Toccata and Fugue section which was ultimately edited out because it was deemed "too abstract".

- Frank Stauffacher in
"Art in Cinema"

"The usual motion picture film which is shown to the masses everywhere in countless moving picture theatres all over the world is photographed realism - photographed surface realism-in-motion...There is nothing of an absolute artistic creative sense in it. It copies only nature with realistic conceptions, destroying the deep and absolute creative force with substitutes and surface realisms. Even the cartoon film is today on a very low artistic level. It is a mass product of factory proportions, and this, of course, cuts down the creative purity of a work of art. No sensible creative artist could create a sensible work of art if a staff of co-workers of all kinds each had his or her say in the final creation - producer, story director, story writer, music director, conductor, 

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composers, sound men, gag men, effect men, layout men, background directors, animators, interweavers, inkers, camera-men, technicians, publicity directors, managers, box office managers, and many others. They change the ideas, kill the ideas, before they are born, prevent the ideas from being born, and substitute for the absolute creative motives only the cheap ideas to fit the lowest among them.

The creative artist of the highest level always works at his best alone, moving far ahead of his time. He should not care if he is understood, or misunderstood by the masses. He should listen only to his Creative Spirit and satisfy his highest ideals, and trust that this will be the best service that he can render humanity."

- Oskar Fischinger in "Art in Cinema"

THE BATTLE OF SAN PIETRO

Produced 1944-45 by the Army Pictorial Service. Directed by John Huston. Photographed by Jules Buck and Signal Corps Cameramen. Distribution restricted to specific groups. (20 minutes)

In the autumn of 1942, Life Magazine published a photograph of the body of a dead American marine awash on a Guadalcanal beach. Thus was shattered a tabu which had prevailed since Pearl Harbor; the press had tacitly agreed not to publish any concrete evidence that soldiers were often, oh, indeed, ever killed in battle. Even after a more realistic attitude was generally adopted, the motion picture continued to avoid the universal fact of death. Army films, including the highly successful "Why We Fight" series of orientation pictures, covered every aspect of war experience except this crucial one. War was presented to the individual soldier as "tough" but its hardships were unavoidable and at the end of them lay peace and freedom and the far-off dream world of the United States with its Main Street, apple pie, and the comforting arms of Mom.

The only Army film to break completely with this tradition, or policy, was Major John Huston's "The Battle of San Pietro". Unlike most others, it was not compiled after the fact from miscellaneous combat footage shot by a horde of anonymous Signal Corps cameramen. Huston and his photographer, Captain Jules Buck, were in the midst of all of the action they recorded; as a result, the deaths visible in the film have a first-hand, almost tangible quality not matched elsewhere. When this sequence is followed by the even more direct one in which we see the bodies of American soldiers put into sacks and lowered into graves, the effect is still more unorthodox, while the climax is capped by the commentary's statement, "These were valuable lives - valuable to their country, to their loved ones, and to the men themselves" - a suggestion unprecedented in a culture which habitually views war casualties in the light of their effect on the feelings of female relatives.

"Doubtless it was the special intimacy of this film", wrote Iris Barry, "comparable to that of Joris Iven's "The Spanish Earth", which accounted for the delay with which so eloquent and moving a subject was made public". Often called a "pacifist" film, "The Battle of San Pietro" was of course

nothing of the sort; it cast no doubt upon the motives behind our participation in World War II, or its necessity. Huston's real aim, triumphantly achieved, was to express what war meant to the G.I. - and to express also, perhaps, some of his feelings about the "bless". Nevertheless, Colonels in the Pentagon fiddled with the editing and commentary for many months before the picture was allowed to be shown to the civilian public. The powers-that-be felt, perhaps correctly, that the film, however veracious an account of the experience of combat it might be, was too direct an attack on some of the fundamentals of our national ethos."

- Richard Griffith

.....INTERMISSION - 4 minutes.....

THE LEAD SHOES

Produced by Workshop 20 at California Institute of Fine Arts. Directed by Sidney Peterson. Distributed by Cinema 16. (17 minutes)

"In 'The Lead Shoes' we have before us an unusually vivid and skillful example of creative-experimental film. I think no one can deny its impact on the emotions. Whatever its complete meaning, everything is on the surface of the audio-visual unit which Sidney Peterson has contrived in this work. If its attack on the nerves is shocking, its use of the emotions is deep; if it seems to mock normal vision with the special lens which has been used throughout to distort the regular optical image, that mockery has a reasonable and positive basis. A nightmare mood saturates the film, and nightmare consistently distorts reality.

The human intelligence, moreover, has always wanted to discover and utilize the meaning of dreams and the visions of entranced persons, however strange or perverse these might be. As Cocteau has usefully suggested both by word and filmic example, the poet is a kind of seer. He penetrates to the depths and brings forth images birthed there by a marriage between his deepest self and things everybody experiences in daily life, perhaps through reading. Peterson came upon two old ballads, "Edward" and "The Three Ravens", the first a Colonial popularization of the Cain-and-Abel legend, and the second concerning three birds that witnessed a fellow-deer carry off a dying knight from the field of battle. In Peterson's film, the mother's passionate hysteria when she learns of "Abel's" murder indicates that at least a symbolic incest is present, a point given more weight when we consider that "Edward" is a variation of an older Scotch ballad, "Lord Randall", about a son who confesses to his mother that he killed his father.

In that timeless time in which the true creator does preliminary work - perhaps in a twinkling - Peterson visualized Edward, the murderous "Cain", in kilts and the corpse of "Abel" in a diving suit; thus the two ballads are fused because the diving suit substitutes for the knight's armor in "The Three Ravens". Then he must have felt the violence of a complex insight: a diver's lead shoes keep him on the seabottom, which seems equivalent to that abyssal level of instinct where anything is possible.

PLEASE REMAIN IN YOUR SEATS
at the conclusion of "Film and Reality"
for a special
SNEAK PREVIEW
of an important new film
(see below)

PLEASE NOTE:
This is our last performance of the
season.
Our next show will take place in
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--There will be a brief intermission during the showing of "Film and Reality"--

FILM AND REALITY. Produced by the National Film Library of the British Film Institute. Extracts selected by Alberto Cavalcanti. Assembled by Ernest Lindgren. (80 minutes)

"Though little known and less seen in the United States, this is one of the most controversial films ever produced. Passions still run high in its country of origin whenever this apparently innocuous film-history-on-film is mentioned.

Ernest Lindgren, Curator of the National Film Library of Great Britain, conceived the film as an adjunct to the work of his institution; he wished to provide British film societies with an outline of the history of the fact film (the only branch of cinema in which Britain can be said to have excelled) made up of excerpts from important films in the Library's collection. As adviser on the project, he selected Alberto Cavalcanti, a French director of Brazilian origin who made that famous ancestor of the documentary film *RIEN QUE DES HEURES* (1926). Subsequently Cavalcanti had descended to third-rate commercial production in France, whence he was rescued by John Grierson, after the latter's well-known fashion of absorbing into the British documentary film movement whatever appropriate talent and experience lay at hand. Cavalcanti contributed notably to the technical development of British documentary, particularly in the field of sound, and in connection with such outstanding films as *NIGHT MAIL* and *NORTH SEA*.

Despite the esteem in which he was held by his colleagues in documentary, they were not entirely comfortable with the news that he was to preside over the making of a film which might well be their monument. "Such an attempt at contemporary historical record", said *Documentary News Letter*, "was felt to be a task better suited to a production committee than to an individual. Attempts were made by the Association of Realist Film Producers, the documentary movement's representative organization, to influence the production, but without success." That being the case, the resulting brouhaha was inevitable.

Basil Wright, director of *SONG OF CEYLON*, was selected to write the documentary movement's official review of the film. His criticisms were specific and more or less tactful, referring only once to Cavalcanti's "pre-occupation with aesthetics" as against those sociological aims which were the guiding spirit of British documentary as a whole. But once was enough: Lindgren immediately and furiously replied, indicting the documentarians for "narrow parochialism bordering on intolerance", and for a "contempt for technique which, under Grierson's influence, has permeated all the writing of the British school in recent years". The ensuing argument on both sides bogged down in the verbal confusions which generally attend such controversies. Cavalcanti subsequently withdrew from the documentary scene and the controversy subsided. After making fiction films in England (*DEAD OF NIGHT*), Cavalcanti recently returned to Brazil where he apparently intends to set up a production unit.

Is there anything of interest to be drawn from this ancient quarrel, and what can be our verdict on the film itself, as history, after nine years? As to the latter, it can only be said that the National Film Library, for reasons best known to itself, selected an individual film-maker to chronicle his own extremely populous field - a film-maker, moreover, whose penchants and prejudices were at odds with the purpose which many felt to be the essence of the documentary idea. That high purpose was all Cavalcanti's colleagues had to warm them through many a cold and hungry year, and it was unbearable to them that it should be shoved aside in favor of what they regarded as a purely aesthetic approach.

Unclear though it may be from the above confused alarms of struggle and flight, there was something at stake. Cavalcanti, in his commentary to the film, says: "Film technique has been developed mainly by seeking to represent reality. Because the film-maker's material is not make-up and scenery, but photography and sound-recording, the best work in the cinema has been done by those who have remembered what the first inventors never doubted, that the essence of cinematography lies in its power to represent reality". This statement may seem obvious to those for whom the old issue of film vs. theatre is long since dead and buried out of sight. But within this context there is still another conflict: is the art of the film an art of observation, in which the photographed material properly dominates the artist and leads his hand and eye? Or is it an art in which the artist strives to manipulate the material he photographs, to make it express and project his own desires, dreams, fears, obsessions? This controversy still rages, not infrequently in these very notes and in this very hall. Cavalcanti's film gives it fresh fuel, for, from temperamental bias, he has sought out those films which impose an aesthetic pattern upon reality, instead of those which prompt the spectator to exclaim "how true!" rather than "how beautiful!" Combatants may step outside in the lobby immediately after the performance."

- Richard Griffith

Cinema 16 is proud to present a special advance screening
of an important new art film

Alexander Calder

A Burgess Meredith Production by New World Films
released by Canton-Weiner

Directed
by
Herbert Matter

Written
by
John LaFouche

Music
by
John Cage

Narrated by Burgess Meredith

..... very happy summer to all of you..... we're looking forward to seeing you in the Fall...
the tired staff of Cinema 16

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The Informational Film: Great Britain: THE LONDON FIRE RAIDS

A London Fire Service Film, photographed by British Paramount Newreel, and compiled by Pathe Gazette. Distributed by British Information Services. (10 minutes)

Considering that the damage done in cities such as Cologne or Hiroshima was far more extensive than that inflicted on London, this film assumes an even more terrifying character. While THE ATOM STRIKES showed the "cold" destruction of "the morning after", this crude film record involves us in the fury of the raid itself.

The Educational Documentary: Great Britain: CHILDREN LEARNING BY EXPERIENCE

A British Ministry of Education Film, produced by John Taylor and Dorothy Grayson, directed by Margaret Thomson, photographed by A.E. Jeakins. Distributed by United World Films. (30 minutes)

Once again, by the use of hidden cameras and skillful direction, children become actors in an educational film that transforms "dry" principles into imaginative visuals. A.E. Jeakins' outstanding camera work with children should by now be well known to Cinema 16 members from his earlier YOUR CHILDREN SLEEP, YOUR CHILDREN AND YOU, CHILDREN GROWING UP WITH OTHERS. At times, the camera becomes the child, with scenes presented from the child's eye level. And the narration is refreshing for its sparseness and its posing rather than answering questions.

The Animated Film Classic: France: THE IDEA

A film by Berthold Bartosch, based on Frans Masareel's woodcuts. Music: Arthur Honegger. (National Film Library in conjunction with the London Film Society.) Available from Cinema 16. (28 minutes)

This first animated film dealing with a serious theme has at the same time remained almost the only example of its kind. Bartosch utilized 2-dimensional cut-out figures (based on Masareel's woodcuts) against backgrounds at different levels. In spite of its imperfections, this remains an important film experiment.

The Idea is conceived; the financiers, failing to clothe it to their own taste, condemn it. Its creator tries to stir the masses to accept it, is arrested and shot. But the Idea lives on, and moves men to revolt against authority. The revolt fails, but the Idea remains, waiting the time of its acceptance. In Bartosch' film, the Idea assumes a more political tinge than in Masareel's book, although the theme of revolt and non-acceptance of new ideas by society is common to both.

INTERMISSION : 4 minutes

The Scientific Film: U.S.: COLOR CATEGORIZING BEHAVIOR OF RHESUS MONKEYS

A Coronet Film by Benjamin Weinstein. Sale: Coronet Films. Restricted distribution to qualified groups: Psychological Cinema Register. (12 minutes)

An excellent, professionally produced and well-edited scientific film, showing experiments with Rhesus monkeys following a year's training on discrimination problems.

The Documentary Film: U.S.: NOMADS OF THE JUNGLE

Directed and photographed by Victor Jurgens. Production: de Rochemont. A United World Film. (22 min.)

This film is part of the de Rochemont Series "The Earth and its Peoples", designed as audio-visual teaching aids for geography classes. Produced with much expense of capital and skill, the series utilized the services of crack producers and cameramen, dispatching them to the far corners of the earth. While the realization that people the world over are basically alike (their needs being food, shelter, clothing) is implicit in the series, it is never explicitly stated; thus, instead of the commentator relaying a ready-made message to a passive spectator, the child is compelled to draw his own conclusions. NOMADS OF THE JUNGLE is clear and thoroughly instructive, without being boring; the quality of its visuals, the choice of camera angles and subject matter, the effective use of sound denote the presence of a director of stature.

A SPECIAL SCREENING

of several experimental films by Gregory Markopoulos (including "PSYCHE") will be presented under the joint auspices of New York University and Cinema 16 on Monday evening, May 21st. Mr. Markopoulos will be present to answer questions. Admission is free to Cinema 16 members, but since the seating capacity of the class room is limited, requests for tickets (accompanied by a self-addressed, stamped envelope) must be made in advance to Cinema 16, 59 Park Avenue, NYC 16. All requests will be honored in order of receipt; only one ticket to a member.

Please turn the page and help us



january

Wednesday, January 17... Central Needle
Trades Auditorium
Sunday, January 7... Paris Theatre
Sunday, January 14... Paris Theatre
Sunday, January 21... Paris Theatre

A Selection Of Some Of The Best Recent European Documentary and Avant-Garde Films collected and brought to the U. S. by Cinema 16

The Art Film: Belgium:

The World Of Paul Delvaux

A curious and poetic journey through the fantastic world of the celebrated surrealist painter Paul Delvaux. Produced by Henri Stroch. Poem written and spoken by Paul Eluard, distinguished French poet. International Prize Winner, Venice International Film Festival, 1947.

The Social Documentary: France:

Aubervilliers

Eli Loter's searing indictment of a slum district of Paris. Lyrics by Jacques Prevert, music by Joseph Kosma. Prix International de Poésie, International Film Festival, Belgium 1949. (English version).

Recent Danish Experimental Films:

FLUGTEN ("Escape"): A murderer in flight. Outstanding experimental film by Albert Mertz and Jørgen Roos.

LEGATO: Henning Bendtsen's delicate orchestration of exquisite, lacerating abstractions. EATEN HORIZONS: Love destroyed by fulfillment: a disturbing surrealist film by Jørgen Roos and Wilhelm Frøddig.

The Poetic Documentary: France:

Le Sang Des Bêtes ("The Blood of the Beasts")

Georges Franju's tormented and controversial film, the artistic sensation of Paris and London for two years, here presented for the first time in America. A film of savage honesty and violent visual impact. Music by Kosma. (English version).

"... not a scene that fails to move by the sheer beauty of its great visual style." (Joan Cochrane).

Prix Jean Vigo and Grand Prix International, 3rd International Short Film Festival, France 1950.

SUNDAY MORNING SHOWINGS
at the
PARIS THEATRE
4 West 58th St. (near 5th Ave.)

WEDNESDAY NIGHT SHOWINGS
at the
CENTRAL NEEDLE TRADES AUDITORIUM
225 West 24th St. (bet. 7th and 8th Aves.)

Cinema 16's private showings are open to members only. Membership entitles you to 8 performances from the day you join, free guest tickets, discounts, and other privileges. You can join any time. Identical programs presented Wednesdays and Sundays. Regular Membership (Wednesday or Sunday Series) \$10. Special rates (available for Wednesday Series only): Any 2 memberships \$17; Half-season \$6.50; Groups of 5 or more \$2; Groups of 10 or more \$7.50.

For further information, write or call:

CINEMA 16, 59 PARK AVENUE, NEW YORK 16, N. Y. (MU 9-7288)

Wednesday, November 22... Central Needle
Trades Auditorium
Sunday, November 12... Paris Theatre
Sunday, November 19... Paris Theatre
Sunday, November 26... Paris Theatre

november

A Cinema 16 Premiere: U. S.:

Franklin Watkins

A perceptive and moving account of a well-known modern painter at work. Close-ups and sensitive photography reveal the process of artistic creation. Bartok's String Quartets played by the Pro-Arte and the Budapest String Quartets.

The Experimental Film: U. S.:

Sausalito

A strongly subjective, imaginative "documentary", in which the reality and the atmosphere of a suburb of San Francisco are recalled by sounds, textures and pieces of visual experience. A very unusual experiment.

The Documentary Classic: Great Britain:

Shipyard

Paul Rotha's masterpiece of the documentary cinema welds striking images, experimental sound and skillful editing into a thoroughly engrossing film experience.

The American Film Comedy:

Cowboy Ambrose

The Holdup of the Pink Garter Bar; Sunny Jim Arsenic and Handsome Jack Rancid in a fearful struggle to the end. This hilarious Mack Swain comedy is a nostalgic reminder of the long-gone days of the great American film comedy.

The Abstract Film: U. S.:

Aqua Pura Ballet

The patterns and changing colors of water create a richly sensuous color symphony, set to a vivid jazz score.

Wednesday, October 18... Central Needle
Trades Auditorium
Sunday, October 15... Paris Theatre
Sunday, October 22... Paris Theatre
Sunday, October 29... Paris Theatre

october

A Cinema 16 Premiere: U. S.:

Masterpieces From The Berlin Museums

The camera explores some of the outstanding works in the famous collection: Cranach, Rubens, Botticelli, Correggio, Raphael. Commentary by Thomas Craven, noted art authority, delivered by Basil Rathbone. In color.

The Dance Film: U. S.:

Ouled Nail

A charming folk dance of North Africa. A young girl dances for money to buy herself a husband.

The Experimental Film: U. S.:

Object Lesson

International Prize Winner: "World's Best Avant-garde Film", Venice International Film Festival, 1950. A film that will stir you by its strange imagery.

War and the Artist: France:

The Rose And The Mignonette

A memorable and moving French film poem. English version by Stephen Spender, spoken by the noted British actor, Emyln Williams.

The Documentary Classic: Great Britain:

Fingers And Thumbs

Another of Julian Huxley's brilliant scientific films — a humorous and informative comment on evolution.

A Special Cinema 16 Premiere: U. S.:

Ai-Ye ("Mankind")

More than any travelog could, this provocative, impressionistic account gives you a "feeling" of the atmosphere, the reality, the mysterious charms of South America. A vivid, richly colored kaleidoscope of people, textures, lush vegetation and poverty. Ozzie Smith's spectacular drum and native song accompaniment is an inspired improvisation: Entirely unrehearsed, it was composed and recorded on the spot during Smith's first viewing of the film.

fall 1950 programs

december

Wednesday, December 20 Central Needle
Trades Auditorium
Sunday, December 3... Paris Theatre
Sunday, December 10... Paris Theatre
Sunday, December 17... Paris Theatre

The Sociological Film: U. S.:

Japanese Family

A little-known family pattern is charmingly and intimately revealed in an absorbing film study. Produced by Julien Bryan, photographed by Minoru Konda. Accompanied by Japanese music.

The Experimental Film Classic: France:

Un Chien Andalou

One of the classics of surrealism. Produced by Luis Bunuel and Salvador Dali. A brilliant, violent and shocking film.

The Documentary Classic: U. S.:

The Plow That Broke The Plains

A moving and dramatic social document, written and directed by Pare Lorentz. Outstanding musical score by Virgil Thomson. Photography by Paul Strand and Ralph Steiner. This famous film classic gave the initial impetus to the American documentary film movement.

The Scientific Film: U. S.:

Social Behavior Of Rhesus Monkeys

The social and sexual conduct of a colony of monkeys as revealed to a scientist's hidden camera. A Psychological Cinema Register Film produced by the Pennsylvania State College. Kinds of behavior shown include maternal, reproductive, dominance, fighting, homosexual and play.

The Experimental Film: Denmark:

The Tear (La Larme)

A vivid pen-and-ink abstraction by Soren Melson, hand-drawn directly on film. No camera was used. Set to jazz.

A Cinema 16 Premiere: U.S.: BERLIN MASTERPIECES

Produced by Jo Schaeffer & William Riethof for Regency Productions. Commentary: Thomas Caven. Distributed by National Film Distributors. (25 minutes)

Long after the original paintings have returned to Germany, this film not only recaptures them, but also for the first time brings them to towns all over America that never had the opportunity to see them. In addition to the quietly informative (if somewhat superficial) narration, camera close-ups afford an interaction between painting and spectator rarely attainable in a crowded museum. Yet it remains more of an art lecture than an integrated art film.



The Dance Film: U.S.: OULED MAIL

Produced and distributed by Dynamic Films.

(5 minutes)

This is the 3rd in a series of ethnological dance films featuring Juana, formerly soloist with the La Meri Group. The ethnological dance is not a folk dance, but a ritual developed conventionally over a period of time, which requires special training and skills on the part of the performer. Each dance phrase has a meaning for the audience, and the dance as a whole usually tells a story, as does this film.

The Scientific Film: Great Britain: FINGERS AND THUMBS

A Stuart Legg production for Strand Films, supervised by Julian Huxley. Camera: Paul Burnford. Music: William Alwyn. Available from Film Center.

(17 minutes)

The Julian Huxley-supervised series of scientific films are by now recognized classics of the documentary cinema. (Cinema 16 members will recall the eminently successful MONKEY INTO MAN). Since all of them combine outstanding direction, camera-work and excellent continuity with lucid commentaries and music by England's famed William Alwyn, they emerge as works of art, rather than as boring scientific film records.

The Experimental Film: U.S.: OBJECT LESSON

Produced and photographed by Christopher Young. Distributed by Cinema 16.

(10 minutes)

International Prize Winner, Venice International Film Festival, 1950, "The World's Best Avant-garde Film".

Familiar objects when placed in unfamiliar surroundings take on a new significance. A chair when photographed in a field rather than in a room is no longer a taken-for-granted piece of furniture. By its position, it forcibly reminds us of its "chair" character, as it were. Similarly, when "misplaced" and, in addition, totally unrelated objects are placed in relation to each other, new meanings arise. A five foot circular saw, set next to the chair, creates a disturbance since we commonly associate "chair" with rest but "saw" with activity.

By dissociating objects from their natural backgrounds and arranging them in new combinations Mr. Young has created a film that strangely plays on our imagination and literally forces us to give our associations free reign. It cannot and should not be fully explained. Various interpretations are possible and equally valid. "To tell the audience what it means", says Mr. Young, "would be to put the cart before the horse - the horse being the picture, which must lead you on into new realms of thought and imagination". His own "interpretation" is that it tells the story of the development and conflict of the forces of life in a symbolic manner. The forces are Nature (symbolized by rocks, vegetation); Idealism and the Ideas of Man (Greek statues); Art (the violin); War (Swords, etc.); Decay (Destruction, etc.). Civilization arises, grows; is checked by economic depression; and destroyed by war.

— I N T E R M I S S I O N (5 minutes) —

A Cinema 16 Premiere: U.S.: AI-YE ("Mankind")

Production, scenario and photography by Ian Hugo. Music by Osborne Smith. Distributed by Brandon Films.

(30 minutes)

This film, which received awards at the Cleveland, Ohio and the Venice 1950 International Film Festival, represents a creative style of documentary. Sequences of color film, cut from thousands of feet shot in various parts of South America, have been arranged, not in order to show life in any particular place, but to suggest, in the form of a voyage through tropical scenes, the universal story of mankind everywhere - from birth and childhood, through adolescence, struggle, old age, death, and through his dreams, man's rebirth to action and struggle. The story is told solely by the images themselves, for "Titles and narration", says Ian Hugo, "far from helping an audience to understand a theme, often actually limit the field of vision, feeling and comprehension which the average person possesses to a far greater degree than he is usually given credit for. Furthermore, as each person has his own associations, the absence of explanation and the presence of basic human images carried through the sequences of life in the form of a voyage, give the greatest possible stimulus to the imagination of each spectator." Especially noteworthy is the film's musical score, which was entirely improvised; it was composed and recorded on the spot during Smith's first viewing of the film.

Hugo is a well-known artist (etcher, engraver and illustrator of the books of his wife, Anais Nin.) Osborne Smith, talented Negro composer, is with the Katherine Dunham troupe.

War and the Artist: France: THE ROSE AND THE MIGNONETTE

Produced by Cooperative Generale Du Cinema Francais. Music: Georges Auric. English version by Stephen Spender, narrated by Emlyn Williams. Distributed by A.F. Films.

(8 minutes)

Together with AI-YE and OBJECT LESSON, this is the third film on this month's program that plays on the spectator's imagination and hence both pre-supposes and compels his active participation. It is the very opposite of the average motion picture that is so painfully explicit that it "pre-digests" the film for a spectator in a state of prone passivity. After symbolically representing the relations of the French populace to the German invader, it tells the true story of two heroes of the French resistance movement (one "who believed in heaven" and one "who did not") who died together in their struggle for a better France.

A Cinema 16 Premiere: U.S.: FRANKLIN WATKINS

A Philadelphia Museum of Art Production directed, written and narrated by E.M. Benson, Chief of Division of Education at Philadelphia Museum of Art. Camera: Sam Weinstein. Barick's Quartets No. 1 and 2 played by Pro Arte and Budapest String Quartets. Distributed by A.F. Films. (30 minutes)

This film is noteworthy for being not a superficial and purely descriptive account of "how a painter paints"; but for attempting to reveal the artist as a human being; to record his vacillations and weaknesses; to portray the studio as a reality; to reveal the deeper main springs and the silences of the process of artistic creation. The incisive commentary expands upon the spiritual and aesthetic forces at work within the artist.



The Abstract Film: U.S.: AQUA PURA BALLET

Produced by Jack Cannon and Ralph Elliott. Rental Information: Cinema 16. (6 minutes)

"Our film does not portray or 'mean' anything - it is merely a statement that water reflections are pretty, somewhat sensuous and make a fine contrast when shot in slow motion with a sound score of rapid tempo. An audio-visual binge." Jack Cannon and Ralph Elliott

The Experimental Film: U.S.: SAUSALITO

Produced and photographed 1949 by Frank Stauffacher. Rental Information: Cinema 16. (10 minutes)

"This is a personal comment, not a documentary or a descriptive travelogue. Textures, sounds, and pieces of visual experience that arise out of contact with this particular locale, have been combined and arranged, cut, edited, montaged and juxtaposed in an effort to create a unified statement of reaction. The sequence of images and sounds have no literary reference; they follow one another as a combination of abstract shapes and sensory experiences. It is like a strong impulsive act of memory evoked by the hearing of a certain tune or by the breathing of a particular fragrance. The method is somewhat along the lines of Imagist poetry." Frank Stauffacher

INTERMISSION - 5 minutes

The Documentary Classic: Great Britain: SHIPYARD

Produced 1934-35 by G.B. Instructional for Orient Shipping Line; directed by Paul Rotha; photographed by George Pocknall, Frank Bundy, Frank Goodliffe, Harry Rignold. Sound: W. Elliott. Available from Cinema 16. (26 minutes)

"With this Cinema 16 premiere, one of the most important of all the films which shaped the course of British documentary becomes generally available in this country for the first time. SHIPYARD, like its contemporary THE SONG OF CEYLON, is at least as much an experimental film as a documentary (if you worry about finding proper categories for the pictures you enjoy). In it, Rotha explores virtually all the technical possibilities of the sound film medium - slow motion, rhythmic cutting, double exposure, optical printing and the free manipulation of natural sound, synthetic sound and speech - to suggest far more than just the process of putting a ship together. In other words, SHIPYARD is not merely a film about a shipyard. True, it does give in close detail the step-by-step construction of the ocean liner "Orion". The treatment, however, is impressionistic rather than descriptive. For the real purpose of this film is to relate that vast and complicated work to the life of the town, to the economy of England as a whole, and especially to the workers. Building the "Orion" dominated the economy of Barrow for almost a year, gave employment to hundreds of men, meant food and shelter for their families. As the huge hulk slips down the ways into the water at the close of the film, with it go the jobs and security of the greater part of the town. Small wonder that the cheering men waver a moment before turning to face the future in SHIPYARD's final shot.

"Paul Rotha is probably better known in this country as a film author than as a film maker. Both THE FILM TILL NOW and his DOCUMENTARY FILM have become standard reference works for a whole new generation of film students. But Rotha is also one of the most prolific and creative pioneers of the British documentary school. Two qualities have always been apparent in his pictures: A concern with the technical and aesthetic aspects of film making, and a sincere effort to relate the subject matter of every picture to people and their problems. In effect, he has consistently sought to widen the range of expression of the film medium, make it more flexible, more fluent, so that the complex interplay of social and economic forces in our society could be made manifest upon the screen. His wartime WORLD OF PLENTY and the more recent THE WORLD IS RICH are the deepest and most successful products of these twin concerns. If the problems treated in this early SHIPYARD seem to be problems more of film technique than of sociology, the balance has been amply restored by Rotha's later pictures. In this special sense, SHIPYARD is indeed an experimental film - but with an added importance since it represents experiment carried on with real social purpose."

Arthur Knight

American Film Comedy: COWBOY AMBROSE

Produced 1919 by Sunshine Comedies, with Mack Swain and Ethel Torea. From the collection of Joseph Cornell. Music arranged by Mr. Cornell. (17 minutes)

"One of the truly American film forms is the old two-reel comedy, those mad-paced, gag-laden, richly inventive shorts that were throughout the silent era at once training ground and proving ground for a whole generation of actors, directors, writers and technicians. Frank Capra, Leo McCarey, George Stevens are only a few of the illustrious directors who were graduates of that school, while the names of the actors and actresses could fill this entire program leaflet: Chaplin, Keaton, Lloyd, Langdon, Marie Dressler, Gloria Swanson...The list is endless. And for almost all of them, the beginnings were with Mack Sennett, the Great White Father. This fabulous man created both the form and the style of the two-reel comedy, directly or indirectly influenced all film comedies up to the coming of sound. He insisted that laughs be loud and frequent, developing special teams of writers to create situations and gag titles. He encouraged comedy improvisations on the set, then supervised the cutting of all his productions, editing them ruthlessly for tempo and pace. He sought mechanical ingenuity not only in the trick flippers, breakaway walls and collapsible furniture, but more important, in the use of the camera as well. The world of the Mack Sennett comedies was a weird fantasy land where through camera trickery the impossible became the ordinary, a world primarily of slapstick and curdled pies, but also occasionally of barbed satire as well. Supreme in his field, one measure of Sennett's success is the number of his imitators. COWBOY AMBROSE (this was probably not its original title) is a particularly good example of the Sennett influence at work: A parody of the then-popular William S. Hart type of Western, it features a wonderful ex-Sennett comic, Mack Swain, in what amounts to a re-make of his earlier Sennett success, HIS BITTER PILL (1916). The vigorous action of this purely routine two-reeler carries an implicit criticism of the cramped, talky, tasteless short comedies of today. Those Leon Errols and Three Stooges that occasionally crop up on our programs seem to be the last anemic remains of this once-flourishing film form."

Arthur Knight

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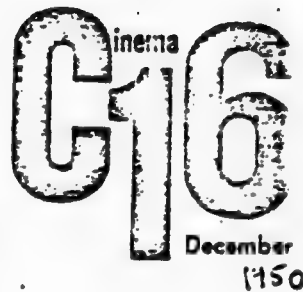
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The Sociological Film: U.S.: JAPANESE FAMILY

A Julien Bryen Production for International Film Foundation. Directed by William James. Camera: Minoru Kondo. Available from International Film Foundation. (24 minutes)

A little-known family pattern is charmingly explored in a film that combines expert direction and photography with a strong "human interest" approach. Instead of the condescension of the usual travelogue, it reveals a member of a different race as a human being, a worthy endeavor especially in our times. Nevertheless, it remains a portrayal not of how the average Japanese but of how an obviously well-to-do middle class family lives.



The Experimental Film: Denmark: THE TEAR (La Larme)

Produced by Soren Melson. Available from Cinema 16.

(2 minutes)

Soren Melson, one of Denmark's foremost experimental film producers, is here represented by a hand-drawn pen-and-ink abstraction. A nervous staccato rhythm prevails throughout and the fluidity and complexity of the visual patterns clearly reveal Melson's talent.

The Experimental Film Classic: France:

UN CHIEN ANDALOU

Produced 1929 by Luis Bunuel and Salvador Dali. Rented from the Museum of Modern Art Film Library.

"The surrealist attempts to explore the realm of the subconscious, to examine it, not with the eye of the scientist or doctor, but with the eye of the poet and artist, without recourse to the logic of everyday reality. It can readily be seen that the cinema offers the perfect medium for such a purpose. Thoughts and dreams almost universally operate as a sequence of moving images, usually in monochrome, with occasional flashes of color, captions and sound; not to mention the tricks so accessible to the camera such as superimposed concepts or the double exposure, flashbacks of memory, and tentative forecasts into the future. It is never the plot of such a film that should receive attention, but rather the wealth of innuendo which accompanies each action and which forms an emotional pattern far richer than that of the usual straight story to which our logical mind is accustomed. Bunuel and Dali are the first to attempt using the film as a medium for metaphor and ideology."

JULIEN LEVY ("Surrealism," The Black Sun Press, New York, 1936)

LUIS BUNUEL: NOTES ON THE MAKING OF "UN CHIEN ANDALOU"

Historically, this film represents a violent reaction against what was at that time called "avantgarde cine," which was directed exclusively to the artistic sensibility and to the reason of the spectator, with its play of light and shadow, its photographic effects, its preoccupation with rhythmic montage and technical research, and at times in the direction of the display of a perfectly conventional and reasonable mood. To this avantgarde cinema group belonged Ruttmann, Cavalcanti, Man Ray, Dziga Vertov, Rene Clair, Dulac, Ivens, etc.

In *Un Chien Andalou*, the cinema maker takes his place for the first time on a purely Poetical-Moral plane. (Take Moral in the sense of what governs dreams or parasympathetic compulsions.) In the working out of the plot every idea of a rational, esthetic or other preoccupation with technical matters was rejected as irrelevant. The result is a film deliberately anti-plastic, considered by traditional canons. The plot is the result of a *Conscious Psychic Automatism*, and, to that extent, it does not attempt to recount a dream, although it profits by a mechanism analogous to that of dreams.

The sources from which the film draws inspiration are those of poetry, freed from the ballast of reason and tradition. Its aim is to provoke in the spectator instinctive reactions of attraction and of repulsion. (Experience has demonstrated that this objective was fully attained.)

Un Chien Andalou would not have existed if the movement called surrealist had not existed. For its "ideology," its psychic motivation and the systematic use of the poetic image as an arm to overthrow accepted notions corresponds to the characteristics of all authentically surrealist work. This film has no intention of attracting nor pleasing the spectator; indeed, on the contrary, it attacks him, to the degree that he belongs to a society with which surrealism is at war...

The producer-director of the film, Bunuel, wrote the scenario in collaboration with the painter Dali. For it, both took their point of view from a dream image, which in its turn, probed others by the same process until the whole took form as a continuity. It should be noted that when an image or idea appeared the collaborators discarded it immediately if it was derived from remembrance, or from their cultural pattern or if, simply, it had a conscious association with another earlier idea. They accepted only those representations as valid which, though they moved them profoundly, had no possible explanation. Naturally, they dispensed with the restraints of customary morality and of reason. The motivation of the image was, or meant to be, purely irrational! They are as mysterious and inexplicable to the two collaborators as to the spectator. *Nothing*, in the film *Symbolizes Anything*. The only method of investigation of the symbols would be, perhaps, psychoanalysis.—Translated by Dr. Grace L. McCann Morley.

(Reprinted from ART IN CINEMA, San Francisco Museum of Art, 1947)

INTERMISSION - 5 minutes

The Scientific Film: U.S.: THE SOCIAL BEHAVIOR OF RHESUS MONKEYS

A Psychological Cinema Register Film produced at Pennsylvania State College by G.R. Carpenter. Available for qualified groups only from Psychological Cinema Register, Pennsylvania State College. (25 minutes)

The camera as a supplement to the textbook: An objective and detailed scientific presentation of the normal social activities of a non-human type of primate, with special emphasis on social interactions of both individuals and organized groups. In an attempt to be all-inclusive, the commentary at times outstrips the images.

The Documentary Classic: U.S.: THE PLOW THAT BROKE THE PLAINS

Produced 1935 by the U.S. Resettlement Administration; written and directed by Pare Lorentz. Camera: Paul Strand, Ralph Steiner, Leo Hurst, Paul Ivano. Music: Virgil Thomson. Restricted availability, Museum of Modern Art. (28 minutes)

In 1935, a well-known movie critic and writer, Pare Lorentz, persuaded Rex Tugwell and the Federal Resettlement Administration to let him write, direct and produce this film. Upon Roosevelt's re-election, he was commissioned by the government to make what became another masterpiece of the documentary cinema, THE RIVER. While both films were extremely successful artistically and with audiences, the U.S. Film Service, organized by Lorentz, began more and more openly to be denounced by Congress as "New Deal Propaganda" and was finally throttled. Since 1940 there has been no official government agency for film production. Lorentz, who with THE PLOW THAT BROKE THE PLAINS not only helped give the initial impetus to the American documentary film movement but also established himself as one of the most talented documentary film producers, idled at RKO for more than a year (his feature-length NAME, AGE AND OCCUPATION was shelved during production), later headed the Army's film production program for occupied countries. Since 1940, he has given us no film.

Influenced by the techniques and traditions of the British school under Grierson, and the Russian films employing "heightened realism", THE PLOW THAT BROKE THE PLAINS is an outstanding example of the "creative documentary", as opposed to the utilitarian cut-and-dried "fact film". Lorentz, who combined artistic talent and deep social responsibility to a degree found in only a few of the documentary producers, never denied that "aesthetics" played and had to play a role in a film if it was to be a work of art, nor that his was essentially an artistic re-creation of reality rather than a mere selective recording of it. In fact, he modestly but significantly stressed that only a Carl Sandburg or a Willa Cather could have told the story of the film ("a melodrama of nature") adequately. A poet in his own right (as evidenced by his verse commentary for THE RIVER which is now a part of most American anthologies of verse), Lorentz supplied for THE PLOW THAT BROKE THE PLAINS a rough-hewn dramatic commentary of less than 700 words which is an integral part of the film, rather than a superimposition on it. He welded it to a tightly edited series of visual images (primarily by Steiner and Strand) superb in their inspiration and feeling for their material, and had Thomson compose a score that remains one of the best ever supplied for an American documentary film. The use of old cattle and dirt farmer songs is as relevant to the story as the utilization of non-actors throughout - native plainsmen who found it easy to re-enact their personal tragedies. Yet the film's emphasis is purposely centered on the land rather than on people. Fifteen years later, it serves as a sad reminder of the days in which, however haltingly, films were made in America that commented truthfully and courageously on contemporary social problems.

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cinema 16

The Scientific Film: IN NATURE'S WORKSHOP (CRYSTALLIZATION)

Produced by Bray Studios. (10 minutes)

The Propaganda Film: THE OLD WAY AND THE NEW

Available through Film Classic Exchange. (9 minutes)

(This often hilarious film was officially used in Wilson's 1912 Campaign. It purports "to tell the truth" about the criminal links between Big Business and the Republicans. The trusts are shown refusing wage increases while at the same time contributing millions to the Republican campaign.)

The Propaganda Film: MEN AGAINST MONEY

A Union Films Production for United Electrical Workers, CIO. (23 minutes)

Distributed by Brandon Films.

The Propaganda Film: CROSSROADS FOR AMERICA

An Academy Films Production for Research Institute of America. (33 minutes)

Released by Film Program Services.

(This film was produced as a direct answer to "Men Against Money")

The Evolution of the Documentary Film (3) : John Grierson: NIGHT MAIL

Produced 1936 for G.P.O. Film Unit by John Grierson. Directed by Harry Watt and Basil Wright.

Sound: Alberto Cavalcanti. Commentary: W.H. Auden Music: Benjamin Britten. (25 minutes)

THE FILM AND PROPAGANDA

a program note by Richard Griffith

The motion picture owes its unparalleled effectiveness as a propaganda medium to two qualities: its convincing realism, and the ease with which a film editor can manipulate this realism in the service of any idea or impression which he wishes to foster. The camera is the most penetrating of observers, but the individual images it produces can be juxtaposed in an order which may equally well confirm or refute the truth of what the images record.

Soviet Russia

The intrinsic persuasive powers of the cinema were first submitted to scientific scrutiny in Russia after the revolution of 1917. Lenin himself in 1919 had demanded that all future Soviet films must be "permeated with communist ideas, reflecting Soviet actuality", and to achieve this goal has been the sole aim of film production in the Soviet Union from that day to this. Experiment and research led the early Soviet film-makers to conclude that real life, or its closest possible approximation, was the most effective film material, while the editing principle (Montage) was the most important film device. The Soviet films accordingly used ordinary people as actors (typage) and whenever possible filmed events against their actual backgrounds, employing editing to arrange this raw material according to a preconceived ideological pattern. (This was true of the classic period of the Soviet cinema, 1925-33; neither the supremacy of the editing principle, nor the drive to elicit scenes from actual life, are any longer conspicuously observable in the Soviet film)

Hitler Germany

Sergei Eisenstein's Potemkin (1925) was the first fruit and characteristic example of these Soviet theories of propagandist film-making. And it was Potemkin which, in 1933, Dr. Goebbels held up before the revamped German film industry as the example which the Nazi propaganda film must follow. The Nazi films which actually emerged had little in common with Potemkin except propagandist aim. The Soviet film-makers, it is true, organized real life according to an ideological pattern handed down from on high, but it was real life which they sought to organize. The life which was presented to the Nazi cameras was a staged life, not even a reconstruction of reality but rather a substitute for it. The most famous, and revelatory, example is Triumph



of the Will, supposedly a record on film of the Party conference in Nuremberg in 1934. But since the entire conference was "staged for the camera like some colossal Hollywood production" (Iris Barry), it was less a document than a forgery.

The West

Whatever the difference in their methods the Soviet and Nazi films had one thing in common; they were both the servants of a master plan. Since no such plan existed in the Western world, propagandist film-making has followed a different path. Generally speaking, and at its best, it has followed the path of observation. Instead of attempting a selective organization of real life, or a re-staging of it, Western film-makers have sought to observe, and interpret reality, the interpretation arising out of what is recorded rather than being imposed upon it. This is the method of Robert Flaherty, whose drive to disclose the nature of exotic cultures was widely influential in the West. Such films as his were made for their own sake and had to take their chances in the commercial market. It was John Grierson, founder of the British documentary movement, who first proclaimed that the Flaherty art of observation could serve other purposes than pleasure or profit—that, it could most usefully and responsibly serve the ends of education. "Like many", he said, "we were conscious of a sense of failure: the failure to 'comprehend' the fast moving, ever more complex, forces of modern society. We had a sense that the principles of education had to be changed to meet an urgent need. In the documentary uses of radio and film we saw new ways of educating public opinion in a democracy. They were dramatic and popular media. They had within them the magical powers of comprehension we sought". To serve these ends, philosopher and theorist Grierson metamorphosed into executive Grierson. He persuaded to his beliefs that body of journalists, educators, aesthetes, and poets who now form the British documentary film movement. He stormed the citadels of big business and big government and persuaded both that their individual propagandist aims could best be served by the large-scale, long-term sponsorship of mass civic education. With money and manpower at his back, he produced in Britain during the 1930s several hundred films devoted to "bringing alive the modern world to the citizen", of which one of the best is Night Mail.

Night Mail as a 'propaganda' film

To Grierson, the best way to establish a "contact between the individual and his world" was to make him conscious of the drama "on his own doorstep". He must be made to see a herring not just as the fish on his breakfast plate but also as the drama of the North Sea herring fleets racing against time. And a postman - G.K. Chesterton once made a postman the murderer in a detective story because he is the one man whose comings and goings nobody ever notices. Grierson determined to make him stand forth as a modern Mercury, bearer of tidings. The result was Night Mail.

The technical experiments in this film are characteristic of Grierson. He has constantly pointed out that documentary alone, as opposed to the commercial film or the amateur production of art films, offered an economic base which made technical and aesthetic experiment possible. This was indeed the case in the thirties. Auden's verse for this film preceded Lorentz's similar experiment in The River by several years. Cavalcanti's imaginative use of sound independent of its source was a contribution to the whole body of film technique.

The Flaherty and Grierson approach has not been the only propagandist approach employed in the democracies. Influenced by the Soviets, some Western film-makers have employed a doctrinaire agit-prop technique, largely to public indifference. But the only approach which has taken root in our society is the documentary approach, the innocent love of Flaherty for the face of life, and the Grierson drive to search out its meaning. Around these two values has grown up a vigorous faith in the power of the film to record and interpret without falsifying.

Clip here and mail to CINEMA 16, 59 Park Ave, NY.

I am attending this showing as a guest, and would like to receive more information about Cinema 16, including announcements of future programs.

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Next performance: May 18

The Art Film: Belgium: THE WORLD OF PAUL DELVAUX

A Henri Storck Production. Music by Andre Souris. Poem written and delivered by Paul Eluard. Available from Cinema 16. (10 minutes)

This is undoubtedly one of the best art films to come from Europe since the war. It is rare indeed that music, image and voice are matched so perfectly as to cast an almost hypnotic spell over the spectator. Henri Storck, noted Belgian producer of *EASTER ISLAND* and *RUBENS*; Paul Eluard, celebrated French poet; Andre Souris, well-known Belgian composer have combined their talents to bring to life the fantastic universe of Belgium's greatest living surrealist painter. We are taken on a curious and eerie journey through a world of icy, mysterious nudes and meek men placed in dream landscapes, set to a haunting score and a verse commentary delivered by the poet himself that is almost overpowering in its poetic intensity. This is the very opposite of the usual art documentary which starts with a long shot of the studio, a medium shot of the unhappy artist surrounded by his paintings, and continues with close-ups of nothing in particular. Here we are taken inside the paintings, as it were, and the intensity of this revelation of a man's art is further enhanced by the feelings brought to it by a composer, a poet and a film maker. It is perhaps the very completeness and "disturbance" set up by this revelation which limits the picture's appeal to those willing to be stirred.

E X I L E (a literal translation of the poem spoken in French by Eluard)

"Among the jewels, the country palaces,
in order to make the heavens smaller,-
immobile, tall women,
the resisting days of summer...
to cry so that these women will come
to reign over death, to dream beneath the earth.
They are neither empty nor sterile
but without strength

and their breasts bathe in their mirror,
naked eye in the glade of waiting..
they, tranquil and more beautiful for being
far from the destructive scent alike..
of the flowers,
far from the explosive forms of the fruits,
far from the youthful, shy gestures..
abandoned to their faith:
to know nothing but themselves.."

The Documentary Film: Great Britain: WAVERLEY STEPS

A Greenpark Production for Central Office of Information by Paul Fletcher. Directed by John Eldridge. Camera: Martin Curtis. Distributed by British Information Services. (32 minutes)

By means of an impressionistic, episodic account of ordinary people and ordinary incidents, a picture of Edinburgh emerges that conveys far more of the flavor of Scotland's great metropolis than a travelog ever could. Here are the sights a tourist never sees: People, instead of monuments. Various characters are slowly and organically introduced, shown in typical attitudes and incidents, and casually dropped. At times, very unlike Hollywood, they crisscross without meeting: the Danish sailor, a key figure, does not even meet the girl, although they are seen in the same frame. The story pattern unfolds gradually and leisurely. There are the sounds of the street, birds, clocks. The story tells itself, with no commentator intruding.

Yet while it is true that by giving us a "feeling" of a city and its atmosphere, the film is far superior to the ordinary travelog, it nevertheless presents a prettified and not altogether accurate picture that may have been drawn by a progressive Chamber of Commerce. There is no hunger, filth and prostitution in this city. One thinks back to Cavalcanti's more uncompromising and less polished *RIEN QUE LES HEURES* about Paris. In travelling, one always finds what one is looking for, and doubtlessly the partial reality revealed by *WAVERLEY STEPS* is so much more comforting and acceptable for being a half truth.

PLEASE NOTE :

This is the last performance of our winter series. There will be no showings during February. Our spring series starts in March and your tickets and programs will be mailed to you by the middle of February. Make a note of our first spring date:

Sunday, March 11 (for Sunday members) Wednesday, March 14 (for Wednesday members)

IMPORTANT ANNOUNCEMENT

REGISTRATIONS FOR THE SPRING TERM ARE NOW BEING ACCEPTED

for the

NEW FRONTIERS IN THE CINEMA

course, conducted jointly by New York University,
Division of General Education and Cinema 16.

A quarter century of avant-garde motion picture work is studied in this course designed for people interested in the motion picture as an art form. Typical examples of outstanding experimental films are shown and discussed by the students and prominent guest speakers, including Hans Richter, Meyer Schapiro, Parker Tyler, Anas Vogel, Maya Deren, Arthur Knight. The emphasis is on film appreciation rather than film production and work selected from 4 main groups representing well-defined contemporary aesthetic attitudes is shown: films revealing unusual or daring photographic methods, films presenting symbolic and poetic imagery, films concerned with abstract or non-representational expression, films exploring fantasy and the dream world of surrealism.

8 BIWEEKLY SESSIONS - ALTERNATE MONDAYS 8:10 - 9:55 PM - FEE \$ 15.00

Free circular providing full information and program may be obtained at desk in lobby. Registrations are being accepted at the Division of General Education, New York University, 1 Washington Square North. Veterans may register under the G.I. Bill.

* Almost all films shown by Cinema 16 can be rented for your home or organization, church, union, PTA, provided you have or can rent a 16mm sound projector. Names of distributors are given in program notes; for addresses, phone Cinema 16. We'll also be glad to send you our own new 1951 catalog of experimental films upon request.

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ANNOUNCING A CHANGE OF PROGRAM

In spite of all precautions, it sometimes happens that a film scheduled is not available at the time of the performance. In the case of **THE BLOOD OF THE BEASTS** and **EATEN HORIZONS**, we were cautious enough to schedule them five months in advance, since it was obvious that it would take time to bring the films from Europe and to make an English version. Nevertheless, it has proven impossible to have prints ready for today's performance and we ask your indulgence. They will be shown later in the season. The substitute chosen - **HAVERLEY STEPS** - is an outstanding British documentary that we are sure you will enjoy very much.

Cinema
C16

January

1951

cinema 16

The Educational Documentary: Great Britain: YOUR CHILDREN'S SLEEP

A Central Office of Information film for the British Ministry of Health, produced 1947 by Realist Film Unit. Written and produced by Brian Smith. Director: Jane Massey. Camera: A.E. Jeakins. Music: William Alwyn. Distributed by British Information Services. (23 minutes)

The British documentary film makers have never been surpassed in their ability to transform a dry educational subject into an inspired film. Here the commentator is warm, informal, a bit humorous, setting the tone for a film which addresses itself to the emotions in order to the more effectively correct our intellectual attitudes. Yet the key ideas (such as the recognition of the subconscious in the child) are so deftly and painlessly introduced that we feel entertained rather than educated when the film is over.

It is a truly imaginative and cinematic work. An idea is never only expressed in words, but always carried through visually. The editing is lively where indicated or measured, as in the scene in which the children are put to bed. Most of the sequences are taken from the child's viewpoint, adding to our identification with his problems; and in some scenes, the camera itself takes the place of the protagonist, eliminating him completely. This use of the "subjective camera" (as in Hollywood's **LADY IN THE LAKE**) is especially instructive in the "I-lost-my-handbag" and the fire sequence. The fire sequence is one of the most successful in the film, with its re-living of a child's dream, its passing from reality to dream world and back again, the mood subtly enhanced by Alwyn's music. Alwyn, who seems to have written scores for almost all British documentaries as well as many major feature films, has supplied an especially fitting and well-integrated score and A.E. Jeakins, one of England's top camera men, continues his sensitive recording of the world of children as in his earlier **YOUR CHILDREN AND YOU** and **CHILDREN GROWING UP WITH OTHERS**.

The Experimental Film: Denmark: FLUGTEN ("ESCAPE")

Production: Albert Mertz and Jørgen Roos. Scenario and direction: Albert Mertz. Camera: Jørgen Roos. (1942) Available from Cinema 16. (9 minutes)

An interesting if somewhat crude attempt to describe a murderer's escape by a series of associative pictures accompanied by a compelling drum solo. While the symbolism remains on an obvious plane, it becomes less explicit toward the end, when, according to Mertz, the murderer escapes not only the police and his bad conscience, but also his own authoritarian inhibitions and feels psychologically free for the first time.

The Abstract Film: Denmark: LEGATO

Produced by Henning Bendtsen and Dansk Kulturfilm. Music by Bernhard Christensen. Available from Cinema 16. (4 minutes)

The collaboration between the thriving state-supported Danish documentary film movement and the Danish experimental film producers extends not only to the exchange of technicians (documentary producers working on experimental films and vice versa) but also to the state supporting some experimental work such as **FLUGTEN** and **LEGATO**. Bendtsen's delicate, lace-like abstractions reveal a sense of form, an eye for mobile composition and a successful utilization of blacks, whites and especially greys.

The Social Documentary: France: AUBERVILLIERS

A Cine-France Production, produced, directed and photographed by Eli Lotar. Commentary and lyrics: Jacques Prevert. Music: Joseph Kosma. Available from Cinema 16. (26 minutes)
(PRIX INTERNATIONAL DE POESIE, INTERNATIONAL FILM FESTIVAL, BELGIUM 1949)

This film points up one of the basic difficulties of documentary film production. Since the average cost of a commercially produced 10-minute film is about \$10,000, practically all documentary films are paid for either by private sponsors or by governments with something to sell. Who would sponsor a film of this type today? Even **THE CITY**, that American classic, with its slum sequences intermittently softened by humor and its happy fade-out on a model housing project, could hardly be produced today. How much less so **AUBERVILLIERS**, with its unrelieved succession of broken homes and broken people, its "message for the future" confined to a single sentence at the end, and not confirmed by the images. It was produced out of compassion instead of on commission, by a group of artists who collaborated because they felt strongly about something. Their deep social concern permeates every scene. It is difficult to forget the embryo carcass floating in the Aubervilliers' children's "swimming pool"; or the pathetic little girl sitting in front of the trailer searching for what cannot be found; or the old woman with the look of resignation in her eyes that comes with the expectation of death. Noteworthy are both Prevert's commentary which blends factual reportage and poetry in a manner almost untranslatable into English, and the melodious chansons, so typical of Prevert's and Kosma's large output of songs with which they seemingly monopolize the French market. As in Van Dyke's **VALLEY TOWN**, in which a ballad by Blitzstein was suddenly introduced, so this film, too, experiments with the welding of songs and commentary in a social documentary. Though the transitions from commentary to music are smooth, the chansons are somewhat too lively and melodious for the somber subject matter, which - thanks to Lotar's incisive camera work - dominates a memorable film.

INTERMISSION: 4 minutes

j u n e

WEDNESDAY, JUNE 6—Central Needle
Trades Auditorium
SUNDAY, JUNE 10—Paris Theatre

SUNDAY, MARCH 11—Paris Theatre
WEDNESDAY, MARCH 14—Central
Needle Trades Auditorium

m a r c h

The Scientific Film: U. S.:
A Drop Of Water
The high-powered microscope explores the phantastic forms of the microcosmos in action and in brilliant color.

The Poetic Film: France:
Lefcadio
Jean Beranger's films deal with problems of adjustment to the values of society—in this case, a sensitive portrayal of the experiences of a bi-sexual, culminating in real or imagined suicide. An interesting example of recent European poetic film production.

The Animated Film: France:
La Lettre
Jean Mallon's delightful and imaginative film exercise, set to music by Jean Wiener.

A Special Cinema 16 Presentation: U. S.:
RKO's "This Is America" Series
The development and significance of this important series of documentary-informational films is traced in a full-length presentation of some of its best releases, including:
I AM AN ALCOHOLIC The story of Alcoholics Anonymous
STREET OF SHADOWS The Lower East Side
LOVE THAT BEAUTY Slenderizing in ten easy lessons
PASSPORT TO NOWHERE The plight of the D. P.s

SUNDAY MORNING SHOWINGS
11:15 A. M.
at the
PARIS THEATRE
4 West 58th St. (near 5th Ave.)

WEDNESDAY NIGHT SHOWINGS
7:15 and 9:30 P. M.
at the
CENTRAL NEEDLE TRADES AUDITORIUM
225 West 24th St. (bet. 7th and 8th Aves.)

Cinema 16's private showings are open to members only. Membership entitles you to 8 performances from the day you join, free guest tickets, discounts, and other privileges. You can join any time. Identical programs presented Wednesdays and Sundays. Regular Membership (Wednesday or Sunday Series) \$10. Special rates (available for Wednesday Series only): Any 2 memberships \$17; Half-season \$4.50; Groups of 5 or more \$8; Groups of 10 or more \$7.50.

For further information, write or call:
CINEMA 16, 59 PARK AVENUE, NEW YORK 16, N. Y. (MU 9-7288)

A Cinema 16 Premiere: U. S.:
On The Edge
Dream or reality? A dark and doom-l haunted episode of desperation is acted out by two people in a setting of eerie desolation. A striking new experimental film by Curtis Harrington, producer of FRAGMENT OF SEEK-ING.

A Cinema 16 "Special": U. S.:
The Atom Strikes
First detailed account of the effects of the atomic bomb on Hiroshima, just released: An unprecedented film document. Includes dramatic interview with a survivor.

A Special Cinema 16 Presentation: U. S.:
The Work Of U. P. A.
Cinema 16 proudly presents the first comprehensive compilation of the work of United Productions of America (producers of Columbia's sensational cartoon GERALD McBOING-BOING) whose outstanding films promise to revolutionize the American cartoon field. A representative of U. P. A. will introduce the films, which include TROUBLE INDEMNITY, PUNCHY DE LEON, BUNGLED BUNGALOW and others.

"Works of genius . . . these pictures simply cannot miss!"—Winston, POST
"The freshest cartoon shorts since the early Walt Disney!"—LIFE
"Unique . . . charming and vastly imaginative!"—N. Y. TIMES

The Psychological Film: U. S.:
Hypnotic Behavior
In a series of unstaged, authentic experiments two subjects are hypnotized and in trance experience insensibility to pain; blindness and deafness; eye and arm catalepsy; post-hypnotic amnesia. According to instructions given in the trance state, the same photographs appear amusing to one subject, depressing to the other in a fascinating last sequence. Produced by Dr. Lester F. Beck, Department of Psychology, University of Oregon.

spring 1951 programs

WEDNESDAY, APRIL 11—Central Needle
Trades Auditorium
SUNDAY, APRIL 15—Paris Theatre

a p r i l

m a y

WEDNESDAY, MAY 9—Central Needle
Trades Auditorium
SUNDAY, MAY 13—Paris Theatre

The Scientific Film: U. S.:
Experimental Masochism
Unusual experiments with a group of rats who learn to "enjoy" electric shocks pose some provocative questions concerning the nature of masochistic behavior. A Psychological Cinema Register release.

The Experimental Film: U. S.:
Picnic
Constant transitions from realism to phantasy reveal the anguish of an adolescent caught up in the fatality of a false love. This film by Curtis Harrington begins as a satirical comment on American middle class life and ends as tragedy. Original musical score by Ernest Gold.

The Documentary Film: U. S.:
The Photographer
Willard Van Dyke's (THE CITY, VALLEYTOWN) important new motion picture on the outstanding American photographer, Edward Weston; a sensitive revelation of an artist's search for beauty amidst the wind-swept sand dunes, abandoned mining towns and ever-changing seascapes of the Pacific coast.

The Psychological Film: Canada:
Feelings Of Depression
Fourth in the "Mental Mechanisms" series, this film traces the story of a young man who because of emotional difficulties experienced as a child, is rendered incapable of enjoying a normal adult life. Produced by the National Film Board of Canada.

The Abstract Film: Denmark:
Room Studies
Hand-painted directly onto film by Soren Melson, Denmark's foremost experimental film producer. No camera was used. Agitated jazz accompanies the restless and phantastic images.

The Educational Documentary: Great Britain:
Children Learning By Experience
Hidden cameras reveal an unstaged portrayal of childhood in a charming yet thought-provoking psychological film. Companion piece to the highly successful CHILDREN GROWING UP WITH OTHERS, shown by Cinema 16 in 1949.

The Informational Film: Great Britain:
The London Fire Raids
An authentic and terrifying newsreel record of the London "Blitz". A reminder and a warning.

The Scientific Film: U. S.:
Color Categorizing In Rhesus Monkeys
Unusually interesting experiments reveal the monkeys' intelligence in responding to complex test situations.

The Documentary Film: U. S.:
Nomads Of The Jungle
A revealing glimpse into the lives of a strange tribe in the Malayan jungles. A film by Victor Jurgens.

The Animated Film Classic: France:
The Idea
Based on Frans Masereel's famous woodcuts, this picture has been hailed as the first "trick" film with a serious theme: An idea is conceived by the artist, condemned by the world, and lives on forever. Outstanding musical score by the noted modern composer Arthur Honegger.

The Informational Film: U.S.: THE ATOM STRIKES

A War Department Film, produced by the Army Pictorial Service, U.S. Signal Corps. Restricted distribution by Castle Films. (22 minutes)

The explosions of the atomic bomb and their after-effects are the most widely photographed events of human history. Literally hundreds of thousands of feet have been shot by scientific, military and medical personnel. Yet, practically all of this material remains unavailable. Even THE ATOM STRIKES - first official film of the bomb's effects - was released on a restricted basis for educational groups only and portrays solely the structural damages, significantly omitting human casualties. Extensive film records of effects on human beings exist, but are available to medical personnel only or not at all. The interview with a survivor (one of the Jesuit priests described in John Hershey's book), at first a routine interrogation conducted with a prepared written statement, is transformed into a dramatic re-living of a situation when he recounts the actual bombing.



The Psychological Film: U.S.: HYPNOTIC BEHAVIOR

Produced 1949 by Dr. Lester F. Beck, Dept. of Psychology, University of Oregon. Distributed by Association Films. (27 minutes)

"A demonstration of the common phenomena of hypnosis. The use of two subjects permits the observation of individual differences in response to the same suggestions. In the last sequence (one subject sees all pictures on right-hand pages as amusing, while to the other they are depressing) the behavioral differences shown are a clear example of unconscious bias and its effect upon perceptual processes. Besides its value in showing hypnotic behavior, the film provides a good basis for discussing psychological mechanisms involved in hysterical conditions such as functional paralysis, blindness, deafness and amnesia; and provides a basis for understanding the possible psychological origin of vices, stigmas and allied borderland phenomena." (Dr. Beck)

It is especially noteworthy that the experiments (as in Dr. Beck's earlier UNCONSCIOUS MOTIVATION) are unrehearsed and unstaged. The subjects were actually in a hypnotic state.

The Experimental Film: U.S.: ON THE EDGE

Conceived, photographed and directed by Curtis Harrington. Distributed by Brandon Films. (8 minutes)

"Here what might be termed a state of mind is abstracted into a physical adventure; a mental attempt, given substance in cinematic, visual terms, becomes a suspenseful, doom-haunted adventure. The film was photographed at the southern edge of Salton Sea, a dead sea 200 miles below sea level in California. The miniature volcanoes of boiling mud seen in this film are probably one of nature's strangest phenomena." (Curtis Harrington)

Truly imaginative, as all of Harrington's work, ON THE EDGE moves unerringly on a dream-level. The problem stated is clearly a marital one. Yet, as a visualization of the subconscious, it is as little "explicable" as are our dreams - i.e. meaningful only if interpreted. A mood is established; a problem we are strangely familiar with is stated; yet, as in all true dreams, the nuances remain elusive and mysterious. This thoroughly disciplined and fully realized work places Harrington in the forefront of America's contemporary imaginative film makers.

I N T E R M I S S I O N : 4 minutes

A Special Cinema 16 Presentation: U.S.: THE WORK OF UNITED PRODUCTIONS OF AMERICA

featuring the work of John Kuleby (Supervising Director); Stephen Eosustow (Executive Producer); Edward Gershan (Producer); Pete Burness, Robert Cannon (Directors). (50 minutes)

"Splintered from Disney and staffed by some of his dissenting talent, the independent cartoon in Hollywood is a little explored segment of practically experimental work. Without pretending to the title - it would probably repudiate it - this little shreds-and-patches cartoon movement has the eagerness and gift for drastic invention which avant-garde favors - plus, one cannot help pointing out, the practised craftsmanship in the art so seldom met with in better publicized recent "art in cinema" in this country. The war, as with other film forms, offered many cartoonists working in Army and Navy instructional units the opportunity, seconded by need, for considerable flexibility in their work. The movement is roughly 10 years old, with early scattered "incidents" taking place inside major cartoon studios and out. The largest independent group to manage to consolidate itself is today known as United Productions of America, and for it at one time or another during its first 7 years have worked nearly all of the new movement's leading artists.

These rebels have upset the tyranny of the egg-shape by employing frank flatness and unreality in constantly refreshing and surprising ways, a rebellion too seldom noticed in the Disney fortress ever since the "Pink Elephant" sequence in DUMBO, the "Baby Weems" sequence in THE RELUCTANT DRAGON. The human animal has been brought back into a cartoon respectability that it has not enjoyed since silent cartoon series like "Colonel Heeza Liar", "Farmer Al Falfa" and "Animated Noos". Nor is Disney's ever-recurring 1) adorable 2) baby 3) animal a U.P.A. formula. Over all there is some recognition that the graphic and color adventures of this century belong to animated cartoons as properly as to other media. The quality characterizing these films is abundance. In a cartoon series where normally all is uniformity, their individuality of plan and overall idea, non-repeating dramatic personae, and personal graphic styles, are unheard-of extravagances. Its introduction of human characters, notably the short-tempered, always almost catastrophically near-sighted Mr. Magoo - of human characters, that is, not grotesque-ified or single-traited only, like Popeye - will bear watching."

(Harold Leonard in SIGHT AND SOUND, January 1950)

*Almost all films shown by Cinema 16 can be rented for your home or organization, church, union, PTA, provided you have or can rent a 16mm sound projector. Names of distributors are given in program notes; for addresses, phone Cinema 16 (NU 9-7288). We'll also be glad to send you our own new 1951 catalog of experimental films upon request.

Why put it off?

TICKETS TO THE "CINEMA 16 FAVORITES" SHOW

can be obtained at the desk in the lobby

Cinema
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APRIL
1951

The Psychological Film: Canada: FEELINGS OF DEPRESSION

Produced by the National Film Board of Canada for Mental Health Division of Department of National Health. Directed by Stanley Jackson. Distributed by McGraw-Hill Text Film Department. (32 minutes)

Fourth in the "Mental Mechanisms" series, of which FEELINGS OF HOSTILITY, FEELING OF REJECTION and OVERDEPENDENCY were previously shown by Cinema 16. The series was designed primarily for use by doctors and psychiatrists to show groups of patients how some emotional problems begin; the emphasis is therefore on prevention of emotional illness, rather than on diagnosis and treatment.

The Scientific Film: U.S.: EXPERIMENTAL MASOCHISM

Produced by Jules H. Masserman and May Crier Jacques, University of Chicago. Restricted distribution to qualified groups by Psychological Cinema Register. (10 minutes)

This film - significant not because of its "film technique", but because of its subject matter - indicates that masochistic behavior can be experimentally induced and that what causes phobic reactions to one animal may become a stimulus for feeding to another.

A Cinema 16 Premiere: U.S.: PICNIC

Conceived, directed and photographed 1948/49 by Curtis Harrington. Original score by Ernest Gold. Distributed by Brandon Films. (22 minutes)

"Beginning as a satirical comment on American middle-class life, this film ends as a minor tragedy in the same milieu. In between the objective, albeit satirically exaggerated beginning, and the reality of the ending, there is the anguished love-quest of the protagonist, caught up in the fatality of a false love. Since he pursues an idealized dream-image, imposed on one who is totally unaware of his true feelings, his quest is necessarily foredoomed, and it leads to his real, rather than just his spiritual, death. His pursuit is portrayed as a dream which finally assumes such force that it casts him back into reality destroyed. The image of the man in black, which recurs throughout the film, both by associative symbol (the umbrella) and as an imaginative and actual reality, suggests at once the obstruction of fate, the disapproval of society, and the winning rival. On various levels the schism between reality and dream, the artist and the bourgeois, the individual and society is suggested. An attempt is made to present the fantasy as simply as possible, confining its material to the romantic perception level of the youthful protagonist." (C. Harrington)

I N T E R M I S S I O N - 4 minutes

The Abstract Film: Denmark: ROOM STUDIES # 1-3

Produced by Soren Melson. Available from Cinema 16.

(7 minutes)

As in McLaren's FIDDLE-DE-DEE, no camera was used for this film: it was hand-painted and scratched directly onto film by Denmark's foremost film experimentalist. The images are complex, restless and often highly imaginative; the sound score employs jazz, drum and noise effects reminiscent of the synthetic sound used in the Whitney Brothers films. As in all abstract art, the film has no "meaning"; it merely evokes a mood to which we are asked to surrender.

The Documentary Film: U.S.: THE PHOTOGRAPHER

An Affiliated Film Producers production for the U.S. Department of State. Photographed and directed by Willard Van Dyke. Commentary by Irving Jacoby. Camera: Benjamin Doniger. (26 minutes)

This is one of the more recent documentaries produced by Affiliated Film Producers for the State Department information program abroad. The growing importance of the motion picture as a tool of government propaganda is reflected in a rise in the State Department film budget from \$ 300,000 in 1948 to \$ 13,000,000 in 1952, and a production program that calls for 400 pictures this year - more than one film per day. Translated into more than 40 languages and dialects, these films are seen monthly by at least 10 million people abroad. They are made by individual producers under contract to the Department. Affiliated is one of the most important ones, having previously produced EAST BY NORTH, JOURNEY INTO MEDICINE, ICE PATROL and a film on Georgia O'Keefe.

To Van Dyke, THE PHOTOGRAPHER was a labor of love: a tribute of the former student and associate to his old master. Before turning to films, Van Dyke had been one of the nation's top still photographers, working with Weston and others in the famed "F 64" club on the West Coast. After going East and working on THE RIVER and THE CITY, he became a successful documentary film producer, and has now made this film which in its tone and "feeling" for its material aims to show how Weston would use the motion picture camera if he were a film producer.

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news cameraman Harry W. Smith, it reached the public one short month after it had been photographed, at the height of discussion on the Stratton bill to permit entry of over 400,000 D.P.'s into the United States.

During 1947, Ullman became increasingly simply the nominal producer of THIS IS AMERICA. He was primarily involved in the making of his single feature film, THE WINDOW, and work on the shorts shifted in large measure to his "supervisor", Jay Bonafield. Whether through Bonafield's influence or because the pressures of wartime were gone - probably a combination of the two - the choice of themes became lighter. The modeling industry, fashions, the New Orleans Mardi Gras were introduced into the series, and subjects were chosen for definite theatrical appeal. STREET OF SHADOWS and I AM AN ALCOHOLIC typify the new direction.

With Ullman's untimely death in 1948, Bonafield became full producer. He has continued to explore Americana for lighter themes, such as LOVE THAT BEAUTY; but at the same time, as every moviegoer is aware, in such releases as SPOTLIGHT ON MEXICO, AIRLINES TO ANYWHERE and KILROY RETURNS he has successfully combined timeliness with a kind of magazine "background article" approach.

THIS IS AMERICA, issued every 4 weeks, is produced here in New York City, working out of the Pathé studios at 106th Street and Park Avenue. Theatrical bookings average between seven and eight thousand per subject. Outside of the United States, THIS IS AMERICA becomes TODAY AND TOMORROW and special Spanish and Brazilian versions are prepared for South American distribution. Since 1948, RKO Radio Pictures, noting the educational value in many of the subjects in the series, has begun to lease prints to schools, libraries and other non-commercial institutions. That distribution is now being handled by the McGraw-Hill Company's Text-Film Division." (Arthur Knight)

The animated film: France: LA LETTRE

A Marcel de Hubech-Atlantic film by Jean Mallon. Directed by Etienne Lallier. Music by Jean Wiener. Available from the Museum of Modern Art Film Library. (8 minutes)

Although LA LETTRE is as much an aesthetic exercise as it is an educational film, it clearly reveals the importance of animation as an instructional tool. The motion picture cannot supplant the book, but in certain areas of education, the visual image doubtlessly expresses an idea far more clearly than do a thousand clumsy words. In this film the perfect synchronization of music and changing images, often frame by frame, is especially interesting.

Here are the results of our questionnaire:

- 1) 31% of our members would like us to maintain the present balance between documentary and experimental films; 42% would like us to show more documentary and fewer experimental; 15% more experimental and fewer documentaries; 12% did not reply.
- 2) Among the documentary films, 73% wanted more psychological films than we have shown so far (15% wanted less); 59% wanted more documentary classics (16% less); 56% more scientific films (19% less); 53% more social documentaries (29% less).
- 3) 70% do not want any speakers; 20% want more speakers; 10% did not reply.
- 4) In spite (or because) of our statement that medical films are apt to be "too strong" for most audiences, 84% want them. We will experiment with them, giving due advance notice to the 13% "No's".
- 5) 52% want to see "controversial films on contemporary problems".
- 6) 53% want us to show feature-length films from time to time, as part of our regular series.
- 7) If, in addition to our regular showings, we were to present a feature film series at an additional cost, 41% would attend; 25% would attend an all-experimental series; 17% other specialized series.
- 8) Of our Wednesday members, 73% prefer attending Wednesdays rather than Saturdays; 65% don't think that more of their friends would join C 16, if showings were held on Saturdays; 64% would rather have guest tickets than move to a different location.
- 9) 3% are below 20 years of age; 62% between 21-30; 22% between 31-40; 8% over 40.
- 10) 70% are college graduates; 25% are not; 5% are now in college.
- 11) 31% are professionals or professionally employed; 29% in business and clerical; 17% in the arts; 13% are housewives, students, etc.; 2% are skilled workers.
- 12) 38% have incomes up to \$3000; 25% from 4-6000; 9% from 7-10,000; 3% from 11-20,000; 25% no reply.

Obviously, these results will become part of our plans for the Fall - to the extent that the films requested are available; that it is understood that C16 cannot merely cater to tastes, as do the regular movies, but also aims at developing them; and that it is clear that to please so many different types of demands, a compromise is necessary.

To satisfy sizable minorities in our midst, we will institute additional activities during our next season, apart from the regular screenings, such as specialized film series, speakers, etc.

We want to thank all of you for your help (and the many hundreds of interesting comments and suggestions that we are still compiling) and are looking forward to having you with us again in the Fall.

1 Wednesday, March 12, 1952 . . . Central Needle Trades Auditorium
Sunday, March 9 and 16, 1952 . . . Paris Theatre

Margaret Mead: 1st Days in the Life of a New Guinea Baby
The first hour after birth. An almost incredible portrayal of motherhood among the headhunting Latmul tribe, produced and narrated by the famed anthropologist.

Pen Point Percussion The Experimental Film: Canada
The celebrated Canadian animator Norman McLaren (fiddle de dee) who makes films without a camera, now explains how to make music without instruments, and presents a fascinating camera-less, synthetic sound film.

Lascaux: Cradle of Man's Art The Art Film: U.S.
A cave sealed for 30,000 years is discovered by accident and reveals the most remarkable collection of prehistoric paintings yet found. William Chapman's film study explores the amazing work of Cro Magnon artists, and their affinity to modern art.

Ordinary People The Documentary Film: Great Britain
Produced by Basil Wright (Song of Ceylon), this documentary classic tells a moving and perceptive story of the London Blitz.

Vocalization and Speech in Chimpanzees
This Psychological Cinema Register film is a frequently amusing record of the famous chimp (recently featured in LIFE) who learned how to talk.

4 Wednesday, June 4, 1952 . . . Central Needle Trades Auditorium
Sunday, June 1 and 8, 1952 . . . Paris Theatre

Night Mail The Documentary Classic: Great Britain
One of the great masterpieces of the poetic cinema, with verse commentary by W. H. Auden and music by Benjamin Britten. Produced by John Grierson.

Eskimo Summer The Documentary Film: Canada
A sensitive and revealing glimpse into the lives of a group of nomadic Eskimos. Accompanied by original Eskimo music and folk songs. Consultant: Robert Flaherty.

Robert Flaherty: A Rare Film Record
Discovered by Cinema 16, this is a rare camera study of the late Flaherty, father of the documentary film (Nanook). It recaptures his charm, humanity and ready wit, as he recounts his discovery of Sobu and other anecdotes connected with his films.

Tomorrow is a Wonderful Day The Psychological Film: Israel
An absorbing and beautifully executed story of the emotional rehabilitation of a young Jewish boy who, having lived through the concentration camps, is slowly freed of his suspicion and terror of his children's village in Palestine. Jewish customs and festivals are portrayed, accompanied by original Palestinian songs.

2 Wednesday, April 16, 1952 . . . Central Needle Trades Auditorium
Sunday, April 6 and 20, 1952 . . . Paris Theatre

Dance on Film: Two Experiments
Introspection A striking cinematic experiment with the dance, differing fundamentally from stage choreography.
Lament Winner of the Avant Garde Film Award, Venice 1951. An intense and stirring portrayal of Jose Limon's dance classic, based on Lorca's poem.

Jackson Pollock The Art Film: U.S.
Intimate revelation of one of the most controversial modern artists at work, demonstrating his unorthodox technique of dripping and swirling paint onto canvas. Commentary spoken by Mr. Pollock.

Charles Chaplin: Early Work A Special Cinema 16 Presentation
This special survey features some of Chaplin's most hilarious 7-reelers produced before 1920, and is accompanied by a specially written evaluation of their technique and significance by Theodor Huff, author of the recent "Charles Chaplin" (Schuman).

Cell Division The Scientific Film: Germany
These unprecedented motion pictures provide the first close-up views of chromosomes and cell division: a cinematic sample, magnified 200 times, of what occurs in the human body five billion times a day.

Special Events (in addition to the 8 regular showings)
Free to members - attendance optional because of the nature of these films
- dates to be announced.

Fireworks by Kenneth Anger
"The most exciting use of cinema I have seen." Tennessee Williams
"Despite the difficulties of 'forbidden' subject matter, the film's intensity of imagery produces an effect of imaginativeness and daring honesty which on the screen is startling." Lewis Jacobs, Hollywood Quarterly
"This film comes from that beautiful night from which emerge all true works. It touches the quirk of the soul and this is very rare." Jean Cocteau
International Prizewinner at the Brussels, Cannes and Paris Film Festivals.

The Blood of the Beasts by George Franju
Franju's tormented and controversial masterpiece, the artistic sensation of Paris and London for 3 years, at last presented in America. A film of savage honesty and violent visual impact. Prix Jean Vigo and Grand Prix, International Film Festival, France 1950.

Fires were Started by Humphrey Jennings
First American showing of the original version of this masterpiece of the documentary cinema - a tribute to a great director who recently died.

Forum Discussion of De Sica's "Miracle in Milan"
Commented by Richard Griffiths, Curator, Museum of Modern Art Film Library, and Parker Tyler, author, "Mystery and Myth of the Movies."

Wednesday, May 7, 1952 . . . Central Needle Trades Auditorium
Sunday, May 4 and 11, 1952 . . . Paris Theatre

Frenhofer and the Minotaur The Experimental Film: U.S.
A surrealist experiment inspired by Balzac's *The Unknown Masterpiece*, noteworthy for its poetic commentary delivered in the form of an "interior monologue." Produced by Sidney Peterson at the California School of Fine Arts.

Land Without Bread The Documentary Classic: France
Luis Bunuel's uncompromising social documentary - an unforgettable picture of poverty and degradation in Spain. Produced by the maker of *Un Chien Andalou* and *The Forgotten Ones*.

Transfer of Power The Scientific Film: Great Britain
A difficult subject is translated into an exciting film adventure in this scientific film classic noted for its imaginativeness and clarity of exposition.

Color The Abstract Film: U.S.
A riotous and original experiment in colors, forms and textures, produced at the Chicago Institute of Design.

Pool of Contentment The Documentary Film: Great Britain
A brilliant new British film producing talent explores the foibles of man in a film that introduces humor into the documentary film.

Cinema 16, 59 Park Avenue, New York 16, New York, MU 9-7288

The Scientific Film: Germany: CELL DIVISION

Photography: Kurt Michel. Production Supervisor: Arthur Brice Available from
Photo and Sound Company. (10 minutes)

To the audience, every film looks as if it had been easy to make. This film is a case in point. Its achievement—the filming of living microscopic matter by a new photographic process—is a sensational one. Yet we are too jaded to jump out of our seats at the sight of cells dividing before our eyes—a scientific peepshow unthinkable a mere 15 years ago when matter had to be dead before it could be examined under the microscope.

Cinema
C16
APRIL
1952

The Experimental Dance Film: U.S.: INTROSPECTION

Production: Sara Kathryn Arledge. Camera: Clyde Smith, Don Sykes. Distributed by Cinema 16. (7 minutes)

"This film is a series of loosely related experiments (not a unified work of art) done in the belief that effective planning of a dance film has little in common with stage choreography. It is an effort to investigate some of the dance possibilities of the film by combining simple body movements with a few of the effects of which the camera is capable. The flatness of the screen reduces the dancer to two dimensions; to see what illusions of depth could be created we made several experiments with space using wide angle lenses, convex reflecting surfaces, and experiments with lighting. (Miss Arledge is a well-known painter /Chicago Art Institute, Metropolitan, San Francisco Museum/).

The Dance Film: U.S.: LAMENT

(17 minutes)

Directed by Walter Strate. Choreography by Doris Humphrey. From the poem by Garcia Lorca. Music: Norman Lloyd. Distributed by Contemporary Films. Winner of the Avant-garde Award, Venice Film Festival 1951.

"There are but three figures in this work: first, the bull fighter, who lives as all men live, with hope; who lives better than most men live, with courage; who dies as all men must die, when the time has come. There is the Figure of Destiny, neither cruel nor kind, but implacable and unswerving in choreographing the pattern of life. There is the figure of a woman, who, through her lament, her elegy and her remembrances, provides the dead one with immortality. It is clear that this is not merely a moving elegy to a great bull fighter, but a lament for man himself." Walter Terry, N.Y. Herald Tribune

The Art Film: U.S.: JACKSON POLLOCK

Production: Paul Falkenberg & Hans Namuth. Music: Morton Feldman. Distribution: A.F. Films (11 minutes)

One of the more controversial American artists working today is Jackson Pollock. Although already represented in major museums here and abroad, he has everywhere provoked violent discussions because of his highly unorthodox technique of painting. Standing above his canvas, he energetically swirls and drips paint onto it from brush or stick, building his striking abstract pictures from the resultant adventitious designs. His technique has been characterized as 'automatic painting', with the artist's subconscious expressing itself in "free associations". In this film the commentary, written and narrated by Mr. Pollock, gives him an opportunity to speak for himself.

INTERMISSION: 5 minutes

A SURVEY OF CHAPLIN'S EARLY WORK: Three Mutual Co. Comedies

(60 minutes)

After making 35 comedies during 1914 for Mack Sennett's Keystone Co. and 14 for the Essanay Co. the next year, the 26 year old English vaudeville actor found himself to be the most popular figure on the screen. Many companies competed for Chaplin's services, but the Mutual Co. won with its offer of \$10,000 a week and a bonus of \$150,000—totaling \$870,000 a year.

1916-17 were in many ways Chaplin's most fertile years, his most sustained creative period. With ripened art he made twelve almost perfect two-reel comedies. All his early techniques were matured and performed with precision and dexterity. He was more sure of what he was after. Each of the new films was an entity in itself, with clear plots and definite themes, not mere improvisations in a given locale. The Mutuals contain all the slapstick and cinematic technique Chaplin learned from Sennett plus a more surely mixed blend of those unique elements he had introduced in the best Essanays: satire, pathos, comic transpositions, fantasy, surprise twists and irony with social overtones.

Chaplin's screen character had also changed. Whereas in the first year or so he was a basically unsympathetic, though engaging character—a sharper, an annoying blunderer, an obnoxious drunk—by the Mutual period he had become a sympathetic character, representing the "little man" and the underdog. He arouses our pity as well as laughter as he portrays the tragi-comic little fellow harassed by poverty, the law, his own physical handicaps, and social forces. Sometimes he revolts and wins a temporary victory by sheer wit or agility, but usually, however, he loses and—a solitary figure—wanders up the eternal road to further adventure.

The Mutuals laid the foundations for Chaplin's later period—several of these little comedies were prototypes of his great features—and he was to borrow and build on them for the rest of his

career. More time, money and effort went into the 1916/17 comedies than into those of the two earlier years. Counting Chaplin's salary, the cost of each Mutual approximated 100,000 dollars which topped the average cost for features at the time. Roughly a month was spent on each Mutual. As unusual as these figures seemed at the time, they contrast with "City Lights" when Chaplin spent two years shooting 800,000 feet at a cost of a million and a half dollars.

The leading lady for all the Mutual comedies was Edna Purviance. Her placid blonde beauty proved a perfect foil for Chaplin's more volatile personality. After appearing in 35 of his films, he made a dramatic actress of her in the classic "A Woman of Paris" (1923). The giant "heavy" in the Mutuals was Eric Campbell, who came from the D'Oyly Carte, as his Mikado-like make-up suggests. Many of the supporting players were from Kerno's English pantomime company.

In 1925 Terry Ramsaye estimated that the cinema theatres of the world had already paid 5 millions in film rentals for these Mutual comedies and the public had spent 25 millions at the box office. In 1932, after passing through several hands, the Mutuals were purchased by the R.K.O. Van Beuren Corp. This firm added music and sound effects. At times the music is apt, but unfortunately they overdid the sound effects with sliding whistles, ratchets and other noisemakers borrowed from cartoon technique.

"EASY STREET" - released January 22, 1917, is the most famous of the Chaplin Mutuals. Though not as hilariously funny as some, it has the most cleverly worked-out story, in which some have read social criticism and others a satire on puritanism. There are many ironic touches, including the closing scene - one of the few happy endings to a Chaplin picture - where all the toughs have been subdued and reformed by the puny little policeman.

"THE IMMIGRANT" - released June 17, 1917, is a clever little picture which compares favorably with many of Chaplin's later and longer works. Sentiment and social satire are adroitly worked into the story of a couple of immigrants landing in New York. The entire last half is cleverly constructed around an elusive coin, in one of the longest variations on a single comedy incident ever portrayed on the screen, yet so skillfully managed that every moment seems natural and spontaneous. 50,000 feet were shot to provide the 1,609 feet of the final version - due to the fact that he shot his scenes many times until the desired effect was obtained.

"THE CURE" - released April 16, 1917, is probably the funniest of the Mutuals with its close paced laughs. It interlaces fast and hilarious action with subtle pantomime and agile grace. At times it resembles a ballet laid in a sanitarium; Chaplin actually executes a few ballet steps in the steam room sequence. In the massage room, by his characteristic method of transposition, he turns his treatment into a slippery wrestling match. Chaplin, incidentally, does not appear in his usual tramp outfit, but in the sporty clothes of a wealthy alcoholic.

This special program note was written by

Theodor Huff, author of the biography, "Charlie Chaplin", published by Schuman, 1951.

Special Event
FREE

From time to time films come to our attention that are important enough to be shown, yet not entirely suitable - due to subject matter or treatment - for our regular showings. Thus the two films announced below are suitable only for our more hardy members, although they are, in our opinion, among the most important short films made in the last few years. **FIREWORKS** is a cinematic recreation of a nightmare and is shocking both in its frankness and in its scenes of physical violence. **THE BLOOD OF THE BEASTS**, unqualifiedly a masterpiece, takes us inside the French slaughter houses, and is, to quote Bosley Crowther of the N.Y. Times, "...the most arresting of all new documentary films... a horrible picture for anyone with a slightly delicate sense... the brilliantly realized intention of its candor simply being to show what goes on behind the carefully drawn curtain of our sensibilities at our very doors..."

Tuesday, May 6th, Central Needle Trades Auditorium, 225 West 24th Street, 8:30 PM

Films will be introduced by Amos Vogel, Executive Secretary, Cinema 16

Fireworks

by Kenneth Anger

"The most exciting use of cinema I have seen." Tennessee Williams

"Despite the difficulties of 'forbidden' subject matter, the film's intensity of imagery produces an effect of imaginativeness and daring honesty, which on the screen is startling." Lewis Jacobs, Hollywood Quarterly

"This film comes from that beautiful night from which emerge all true works. It touches the quick of the soul and this is very rare." Jean Cocteau
International Prizewinner at the Brussels, Cannes and Paris Film Festivals.

The Blood of the Beasts

by George Franju

Franju's tormented and controversial masterpiece, the artistic sensation of Paris and London for 3 years, at last presented in America. A film of savage honesty and violent visual impact. Prix Jean Vigo and Grand Prix, International Film Festival, France 1950.

For Cinema 16 Members only - Free Admission by Membership Card

(make a note of the date - you will not receive any further notice of this event)

cinema 136

May, 1952

ANNOUNCING AN IMPORTANT ADDITION TO OUR JULY PROGRAM :

the incomparable **WEEGEE** in person
together with the film that everybody has heard about and few have
seen.. at last tracked down & captured for public viewing by C 13:

WEEGEE'S NEW YORK

(including the famous Coney Island sequence)

Hi-devotees will remember the amazing photographs of the fabulous Weegee, press photographer par excellence, who usually arrived at the scene of fires and gangland murders before the event..readers of his **NAKED CITY** will also remember him as a master of the candid camera, the unstaged drama of the big city. This film is his first excursion into cinematography .

Extremely interesting..I am very excited about the film. Weegee has the eye of a Balzac. I have never seen comparable color in my life." Robert Flaherty (**NANOOK, LOUISIANA STORY**)

This impressionistic film of New York moves on a boldly experimental level..the excitement of its sensational imagery stimulates the imagination...a refreshingly new experience!" N.Y. Times

"Gertrude Stein with a movie camera" PM "This has put photography back 50 years." Weegee

The Documentary Film: Canada: **ESKIMO SUMMER**

Produced & directed for National Film Board of Canada by Laura Boulton. Consultant: Robert Flaherty. Camera: Grant McLean. Distributed by the National Film Board of Canada. (21 minutes)

An informative and continuously interesting portrayal of an Eastern Arctic Eskimo settlement during the brief Arctic summer. Much of the sound track consists of authentic Eskimo songs.

The Instructional Film: Great Britain: **POOL OF CONTENTMENT**

Central Office of Information production, directed by Richard Massingham. Camera: Shaw Wilman. Script: Henry de Rochefort. Distributed by British Information Services. (10 minutes)

This film was made for the British Treasury Department for use in its personnel training program and concerns itself with the proper utilization of the "typing pool", i.e. a pool of typists who are rotated from office to office to wherever they are needed at the moment.

Richard Massingham, gifted new British film talent, is important primarily for having introduced humor and satire into the documentary film - a quality which many of the more pedantic fact films lack. He consistently "humanizes" his stories, attacks the emotions rather than the intellect, and soothes us by making us laugh about our weaknesses.

The Documentary Classic: Spain: **LAND WITHOUT BREAD**

Produced and directed 1932 by Luis Bunuel. Camera: Eli Lotar. Restricted distribution to qualified groups only: Museum of Modern Art Film Library. (25 minutes)

Luis Bunuel is one of the few authentic artists of the cinema. He has made fewer films and more masterpieces than most. Coming to the cinema from surrealism, his distaste and contempt for the prevailing moral, sexual and political standards were expressed in no uncertain yet oblique terms in his earliest films, **UN CHIEN ANDALOU** and **L'AGE D'OR**, the surrealist classic made in collaboration with Salvador Dali. They were followed by **LAND WITHOUT BREAD**, a much more direct statement, which criticizes contemporary reality (this time without satire) in terms of a profoundly compassionate portrayal of a downtrodden people. During the next two decades Bunuel's talents chiefly contributed to the work of others, such as Spanish language documentaries for the Office of Inter-American Affairs and later, the Mexican film industry. But it was not until 1952 that the necessary financing was obtained for a feature-length, independent film venture for the man whose work had been too controversial and outspoken for the commercial cinema. The result was **THE YOUNG AND THE DAMNED** (**LOS OLVIDADOS**) now showing in New York, a uncompromising masterpiece which reveals Bunuel at the height of his power.

"4 years after **UN CHIEN ANDALOU**, Bunuel returned to his native Spain to film this stark document. Its subject, the district of Las Hurdas near the Portuguese border, is one of the bad lands of the earth, arid, treeless, unlovely. Monarchical Spain regarded it as a private preserve, a sort of freak show. Its people have attained hardly more than an animal level of existence; living out individual

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lives in starvation and disease, they have developed no folk-art or culture, no more than a rudimentary language, and no social institutions other than a low form of family life. They seem to outsiders and are regarded by their civilized neighbors, as less than human. Yet Bunuel's camera pierces this horrid facade to present them, with infinite tenderness, as human beings. Lacking anything of the sensational or the admonitory in its approach, seemingly impersonal and objective, this film uses the powers of the motion picture to speak a word of pity; its gifted maker with consummate mastery has realized that to record without commenting is to make the most profound of comments. In seeming to regard his material from a psychic distance, he succeeds in bringing it the more deeply to the senses and the mind. This is why it stands unique among documentaries, which so often consider over-editorializing an essential function. For the same reason it has exerted little influence over the work of others in the field."

Richard Griffith (Curator, Museum of Modern Art Film Library)

INTERMISSION - 5 minutes

The Experimental Film: U.S.: COLOR

Produced by Martin Metal at the Chicago Institute of Design. Distributed by Art in Cinema, San Francisco Museum of Art. (8 minutes)

An exploration of the visual properties of pure color and texture. Produced as a class room project at the Chicago Institute of Design, it makes no pretense of unified organization, but merely portrays 'possibilities' inherent in various textures, materials and effects achieved through lighting, double exposures, dissolves. The result is an often original, informal constructivist film in the Bauhaus tradition.

The Documentary Classic: Great Britain: TRANSFER OF POWER

A Shell Production by Arthur Elton, directed by Geoffrey Bell. Camera: Sydney Beadle. Animation: Francis Rodker. Restricted distribution to qualified groups: Museum of Modern Art Film Library. (30 minutes)

In this film Arthur Elton, one of the original talents of the British documentary film movement, set a landmark for the instructional film which has not since been surpassed. Indeed, the word "instructional" utterly fails to convey the visual power, lucidity and imaginative subtlety of this work. A technical subject, usually laboriously explained in textbooks with the help of static illustrations, is visualized in purely filmic terms. The transitions from live action to animation are smooth, the editing compact, and one animation sequence in particular (the construction of gear teeth) succeeds in making a purely technical problem come excitingly alive for the lay spectator.

The Animated Film: U.S.: ROOTY TOOT TOOT

A United Productions of America production for Columbia Pictures, directed by John Hubley. Executive Producer: Stephen Bosustow. Music: Phil Moore. Choreography: Olga Lunick. Animation: Art Babbitt, Pat Mathews, Tom MacDonald, Grim Natwick. Color and design: Paul Julian. (8 minutes)

Organized by some of Disney's dissenting talent, United Productions of America is today the spearhead of the independent cartoonist's movement in the U.S. The creators of GERALD McBOING-BOING and the MR. MAGOO series have combined Disney's technical proficiency with very un-Disney-like subject matter and technique; the sadistic chase has given way to original stories, often based on children or folk tales. Stereotyped cartoon characters are avoided. A lack of assembly-line methods, unheard-of amount of personal freedom for the individual director; and a radical utilization of the concepts of modern art further distinguish UPA's work.

ANNOUNCING A CHANGE OF PROGRAM

Although our programs are usually planned several months in advance, we attempt to preserve some flexibility in programming to allow for new releases. Thus programs have to be reshuffled at times. Please note the following changes in this and next month's program:

ROOTY TOOT TOOT: has been added to today's program

ESKIMO SUMMER: has been shifted from June to today's program

FRYPOPER & THE MINOTAUR: will be shown later in the year

A RECORD OF ROBERT FLAHERTY: permission to show this film

has been withheld by Mr. Flaherty's family. We defer to their wishes.

WEEGEE'S NEW YORK: has been added to the June program. (Turn page for details)

A POSITION FOR ADMINISTRATIVE ASSISTANT IS OPEN AT CINEMA 16 (starting August 1st)

Qualifications: Executive-administrative experience; 1-A typing; own correspondence; stenography preferred; pleasant telephone voice; accuracy and close attention to detail; male or female.

Do NOT phone or call; mail resume and references immediately to Cinema 16, 175 Lexington Avenue, NYC 16, or appointment.

We invite you to become a member in this exciting film venture for the adult moviegoer...

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of a vast store of outstanding social documentaries, controversial adult screen fare, advanced experimental films, medical-psychiatric studies.

Since admission to Cinema 16's screenings is by membership only, these restrictions do not apply to our private membership performances.

Membership privileges include...

- Free admission to the 8 private membership screenings presented in the course of the season. Screenings are held once a month except for summer months, are 2 hours long and consist of 5 to 6 short films. The programs for the first 4 screenings are listed in this circular.
- Choice of joining Wednesday or Sunday Series. Identical programs: Wednesday night... 7:15 or 9:30 PM at the Modern Central Needle Trades Auditorium, 225 West 24th Street. Sunday "brunch"... 11:00 AM at New York's luxurious art theatre, the Paris Theatre, 4 West 58th Street.
- 2 free guest tickets per season for Wednesday members, 1 for Sunday members.

- Lectures and forums by prominent film artists and critics, premieres of important new films.
- 10% discount on admission tickets to selected foreign film movie houses.
- Discounts on film and photographic books at the Gotham Book Mart, on all merchandise, unless fair-traded, at Peerless Camera Stores; on subscription rates to film magazines.
- Reduced rental rates on Cinema 16 films, complete program planning and film information service for members' home or club movie show.
- Membership can begin with any performance and extends for 3 consecutive screenings thereafter.

Wednesday, November 21, 1951... Central Needle Trades Auditorium
Sunday, November 23, 1951... Paris Theatre

Symptoms in Schizophrenia

The Scientific Film: U.S.

A realistic story of schizophrenic patients and their symptoms, such as hallucinations, rigidity and echopraxia.

Adventures of Jimmie

The Experimental Film: U.S.

A series of a confused young man in search of his "destiny" in a series on the "psychological travelogue" so popular in contemporary culture. Jazz score arranged by Weldon Kees.

Song of Ceylon

The Documentary Classic: Great Britain

This masterpiece of the documentary cinema affords a rare insight into the lives of the Ceylonese, lifted to the level of film poetry by its emotional intensity and the sheer beauty of its images.

Angry Boy

The Psychological Documentary: U.S.

A true account of a deeply disturbed child. Revealing discussions with the child and a dramatic portrayal of his family life uncover the roots of his emotional disturbance. Directed by Alexander Hamid (Private Life of a Doctor and related films).

Tom, the Happy Lover

The Film Comedy: U.S.

A highly successful and hilarious recreation of the old-time film comedy, a story of a young man's unrequited pursuit of the female.

3 Wednesday, December 19, 1951... Central Needle Trades Auditorium
Sunday, December 15, 1951... Paris Theatre

Hans Richter: 30 Years of the Avant-garde Film (1921-1951)

A special event commemorating the 30th anniversary of the avant-garde film, as expressed in the work of Hans Richter, living link with the original movement. Mr. Richter, film producer, noted modern painter, and chairman of the Institute of Film Techniques at City College, will himself introduce some of his early films including Ghosts Before Breakfast and Film Study with music by Milhaud. He will then present a special feature-length screening of excerpts from his famous surrealist film.

Dreams that Money can Buy

4 Dreams based on the visions of 4 noted contemporary artists:

The Girl with the Prefabricated Heart (Fernand Leger)

A satire on love in the machine age, played by two mannequins. Lyrics by John Latouche; song by Libby Holman & Josh White.

Ballet & Circus (Alexander Calder)

A ballet of the universe. Mables: Calder. Music by Paul Bowles & David Diamond.

Dusud (Max Ernst)

A story of passion and desire. Music by Paul Bowles.

Narcissus (Hans Richter)

The discovery of the Self. Music by Louis Applebaum.

1 Wednesday, October 17, 1951... Central Needle Trades Auditorium
Sunday, October 21, 1951... Paris Theatre

Elisabeth

A moving story of a lonely young woman whose longing for love ends in stark tragedy. Directed against authentic Parisian backgrounds.

New Work by U.P.A.

A selection of the best new cartoons by the producers of Columbia Academy Award Winner Gerald McBoing Boing, who are now showing American cartoon film. Last season's growing of the bean and porridge of Cinema 16's most popular programs.

The Steps of Age

A distinguished new motion picture by the makers of The Quiet One. A poignant and dramatic story of an elderly couple and their emotional preparation for old age. Written and directed by Ben Rosson, who wrote A. Jungle, Intruder in the Castle.

Four in the Afternoon

4 variations on the quest for love; James Broughton's provocative and lyrical visualization of four of his poems.

Power of Plants

A fascinating time-lapse film study of plants pushing through layers of foil, lifting weights and breaking bottles.

4 Wednesday, January 16, 1952 . . . Central Needle Trades Auditorium
Sunday, January 20, 1952 . . . Paris Theatre

Eternal Song The Documentary Film: Czechoslovakia
A romantic and beautifully photographed medley of folk songs and dances,
made in 1941 by a young ethnologist among the peoples of Bohemia.

Deadly Females The Scientific Film: U.S.
A male scorpion, victorious over his opponent in a fight for the female,
carries her off to romantic nuptials, and is promptly devoured by her.

Baizac The Art Film: France
The story of a man becomes the story of an era in an important new art film.
Based entirely on contemporary etchings and drawings, it traces his unhappy
life and examines his curious writing habits.

Breakdown The Psychological Film: Canada
The case of Anne Morton, victim of a schizophrenic breakdown, is recounted
in an unusual new psychological film which pictures the operations of a
mental hospital through the eyes of a patient.

LOOPS The Experimental Film: Canada
Norman McLaren's (Fiddle De De!) hand-painted new abstract film was made
without a camera and is accompanied by synthetic sound.

Programs 5 to 8 will be announced in February, 1952

Special Events (in addition to the 8 regular showings)
Free to members--attendance optional because of the nature of these films
--dates to be announced.

Childbirth—Normal Delivery
and other medical and surgical films

Fireworks by Kenneth Anger
"The most exciting use of cinema I have seen." Tennessee Williams

"Despite the difficulties of 'forbidden' subject matter, the film's intensity
of imagery produces an effect of imaginativeness and daring honesty which
on the screen is startling." Lewis Jacobs, Hollywood Quarterly

"This film comes from that beautiful night from which emerge all true
works. It touches the quick of the soul and this is very rare." Jean Cocteau
International Prizewinner at the Brussels, Cannes and Paris Film Festivals.

The Blood of the Beasts by George Franju
Franju's tormented and controversial masterpiece, the artistic sensation of
Paris and London for 3 years, at last presented in America. A film of savage
honesty and violent visual impact. Prix Jean Vigo and Grand Prix, Interna-
tional Film Festival, France 1950.

Fires were Started by Humphrey Jennings
First American showing of the original version of this masterpiece of the
documentary cinema—a tribute to a great director who recently died.

Membership Rates . . . Wednesday series \$10.00 Regular yearly membership
17.00 Any two yearly memberships
6.50 Half-season membership
8.00 Groups of five or more
7.50 Groups of ten or more
Sunday series \$10.00 Regular yearly membership
(no special rates apply)

Cinema 16, 59 Park Avenue, New York 16, New York, MU 9-7288
incorporated as a non-profit cultural society under the laws of the state of New York

"Every time Hollywood makes a picture, more people join Cinema 16."
Dr. S. Kracauer Harper's

"Cinema 16 is contributing to the advancement of the motion picture as a medium of art and of social documentation"
Robert Flaherty "Nanook"

"Cinema fare at an opposite pole from the rutted entertainment of the movie palaces . . .
unique and stimulating . . . probably offers the public more arguable, meaty material in one program
than the entertainment movies do in a month of ceaseless program changes."
Archer Winsten The New York Post

"One of the most unique film societies . . . offers an opportunity to study the art of the short film as expressed in
themes ranging from the factual to the surrealist."
The New York Times

Partial is

PLEASE NOTE: 1) This is the last performance of our winter series. There will be no show in February. The first performance of our spring series will take place in March (March 12th for Wednesday members; March 9th for Section I Sunday members; March 16th for Section II Sunday members). Your tickets and programs until the summer will be mailed to you on or about February 10th.

2) Norman McLaren's **LOOPS**, originally scheduled for this performance, was to be shown primarily for its unusual sound track, produced not by any musical instrument, but by being hand-printed onto the sound track. A few weeks ago we learned that McLaren had just completed a new film, in which he himself appears and explains the technique he uses in making this sound track. For this reason, we decided to put **LOOPS** on our March program with this new film, and substituted another unusual McLaren film, **HOPPEY POP**, for today's show.

The Documentary Film: Czechoslovakia: THE ETERNAL SONG

Produced 1941 by Ceskoslovenska Filmove Kronika. Written and directed by Karel Plicka. Camera: Josef Micek. Distributed by Contemporary Films. (22 minutes)

The songs for holidays as well as for everyday occasions are sung and danced by the peoples of Bohemia and Moravia in a beautifully photographed film made by a young ethnologist. Essentially romantic in treatment, it nevertheless conveys the 'flavor' of a people: its exuberance, sadness, and simple dignity.

The Scientific Film: U.S.: READY FRAILS

Walter O. Gutlohn Production. Distributed by Ideal Films. (9 minutes)

An example of the professionally made, well-edited scientific shorts made by Walter O. Gutlohn in the thirties for both theatrical and non-commercial exhibition. The camera is used imaginatively (peering from opponent to opponent in the fight sequence); the action is dramatic and carefully staged.

The Art Film: France: BALZAC

Produced by Jean Vidal for Compass Films. Camera: Serade and Barry. Commentary adapted and narrated by Sherry Mangas. Music by Guy Bernard. Distributed by A.F. Films. (23 minutes)

As in A.F.'s outstanding art film "1848", once more the past is brought alive through contemporary pictures, portraits and statues, providing a glimpse of middle-class life and types during Balzac's times. In addition, his manuscripts are examined to reveal the curious writing habits of this prodigious author. Authoritatively researched and accompanied by an unusually sensitive commentary, the film traces Balzac's entire career. "I have carried about in my brain an entire society", he said - and in this film great stress is laid upon the actual sources of many of his literary creations (including the many women who loved him). Being equally the portrait of a man and of an era, the film can be used effectively in teaching both literature and history - or can be enjoyed as a cultural experience in its own right.

INTERMISSION - 5 minutes

The Psychological Film: Canada: BREAKDOWN

Written, directed and produced by Robert Anderson. Camera: O.H. Borradale. Produced and distributed by the National Film Board of Canada. (42 minutes)

Even today mental illness is still sometimes regarded as a stigma, and rehabilitated patients do not find it easy to obtain employment. Likewise, the operations of a mental hospital remain somewhat shrouded in mystery, although much has been done by intelligent books, newspapers and films to dispel our ignorance. In telling the story of Anne Morton, this motion picture presents in popular fashion, facts as to mental illness and the operations of a modern Canadian mental hospital as seen through the eyes of a patient. Instead of delivering a lecture, it makes its points by telling a generally moving and dramatic story. Nevertheless, as compared to Hollywood's **SNAKEPIT**, it remains an instructional and informational film rather than a personal case history, since it does not attempt to analyze the roots of Anne's illness. While the leading roles are re-enacted by semi-professionals, any of the actual patients may be seen in the hospital sequences. One can only wish that the hospital shown in this film is typical of mental institutions, rather than the one seen on our November program in **SYMPTOMS IN SCHIZOPHRENIA**.

The Experimental Film: Canada: HOPPEY POP

Film by Norman McLaren, produced and distributed by the National Film Board of Canada. (3 minutes)

This film was made without a camera, by drawing directly upon the film with ordinary pen and ink. Abstract colored shapes (resembling a three-ring-circus) carry out the mood of the music as the various aspects of the old-time circus calliope - missing stops and a tendency to go out of tune - are all included on the sound track. The multi-lingual titles are both pleasing and functional, given the world-wide distribution of all of McLaren's films.

(cut out and present at theatre)

1957

CINEMA 16 DISCOUNT TICKET TO
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SPECIAL DISCOUNT TICKET

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CITY THEATRE 14th ST. OR 7-
2171

Each of these two discount tickets will admit you at a 30% discount to each of the 3 theatres listed; thus, they are good for a total of six movie visits.

Self-Expression

A MOST interesting film phenomenon in postwar America has been the mounting tide of experimental work being carried on outside the Hollywood studios, indeed rejecting completely the standards and aims of the Hollywood film. For these are pictures produced *en amore*, generally privately financed, by young people who seek self-expression in the art that is closest to them, the art they grew up with.

This is not new, this wave of experimental work we now are witnessing. It has happened before, notably in Europe after the First World War and again in this country during the early Thirties. In both instances the films bespoke a profound, personal discontent with motion pictures as they were. Their creators saw artistic problems and potentialities in the medium that the studios had ignored. But where the early avant-garde films were seen only by a few of the initiate in small and special halls, today the audience for these pictures seems to be steadily growing.

Now, just what are these experimental films? What are they like and what differentiates them from the Hollywood product? Perhaps the most important difference—more important than any camera trickery or Freudian symbol—is the fact that each of these pictures is a completely personal expression by the artist who made it. Whether a projection of his dream world or a working out of his theory of abstract art, it is the creation of an individual, the product of a single mind. Inevitably, there is a certain unevenness about these pictures. Not all are of equal merit, either structurally, thematically, or technically. There is even an impor-

tant reservation about the term "experimental" in the minds of the people who make these films: some hold to the literal meaning of the word and frankly offer their pictures as examples of work in progress, experimental in the sense of working out a problem. Others, like Maya Deren and James Broughton, present their films as complete works of art, with "experimental" used to describe their general nature. Their audiences must be prepared to share the special interests of the film makers themselves, interests that range through abstract design and music, psychology, psychoses, and, perhaps above all else, the problems of interpreting these interests through the motion-picture camera.

Actually, experimental films take many forms but it might be convenient to divide them simply into the abstract or nonobjective film and the subjective film. This admittedly arbitrary differentiation serves a double function by describing both their content and their purposes. Historically, the nonobjective films came first with Hans Richter's "Rhythmus 21" (1921), a study in the dynamic rhythms and patterns of rectangles and squares in constant counter-motion. Throughout the 1920's Walter Ruttmann, Man Ray, Fernand Léger, and Oskar Fischinger all carried on abstract experiments in a number of different forms, from Léger's piecing together the dissected motion of people and machines into a "Ballet Mécanique," to Fischinger's laborious frame-on-frame drawings of geometric forms synchronized to music.

excerpts from an article

in
The Saturday Review
of Literature

MAY 27, 1950

IN all of these—and there are many more—it is immediately apparent that the artist is at least as much concerned with the technical processes of creation as with the artistic impact of the creation itself. In the subjective films, on the other hand, while technique still counts high, the emphasis is rather on shaping an expressive whole. Drawing from such precedents as the Dali-Bunel surrealist classic "Un Chien Andalou" and René Clair's ballet fantasy "Entr'Acte," the present-day makers of these films follow the same line of dream symbol and free association in the creative process.

What comes out of all this are pictures that can be felt rather than understood. Their meanings would be impenetrable on the level of consciousness unless one resorted to a psychoanalytic technique, charting them as you would a case history. They are tied together by a continuity of mood and feeling rather than by any formal story line. Frequently they are shocking—sometimes merely by their strangeness, more often as a deliberate attempt to jolt the audience to a greater intensity of awareness.

Obviously, the degree of participation is a personal thing, dependent on each spectator's own equipment and background. But, inevitably, after the first rush of enthusiasm and interest a sifting process does begin. Once the special idiom of these films has been mastered, once the initial strangeness has passed, it becomes possible to separate the talented from the phony, the sincere from the precious, the creative artist from the merely ambitious.

—ARTHUR KNIGHT.

Hans Richter came to the film by accident. As a painter, his interest was in abstract forms and rhythms, first on canvas, then on scrolls, like the old Chinese. His results with scroll paintings made him desirous of elaborating this on the screen in movement. His first test film: *PRELUDE* (1920) based on his scroll-drawings. Followed 1921 by first 'pure' film: *RYTHMUS 21*, *FILMSTUDIE*, *INFLATION* (semi-documentary); *VOLUNTARISSIMUS*, *ALLES BREIT SICH*, *ALLES ENG SICH*. 1923-Publishes first modern art magazine in Germany, "G" (*Gestaltung*). Delegate to 2nd World Congress of the Independent Film. Works on anti-Nazi *METAL* (1931). Political crises prevent execution of other projects such as a modernized version of "Candide". Publishes *DER KALPF UM DEN FILM* (1936). Produces documentaries in Switzerland 1937-9, lectures at Basle University. Comes to U.S. in 1941. With Jay Leyda, publishes 1941 *THE POLITICAL FILM*, a pamphlet on Nazi propaganda films. Heads City College Institute of Film Techniques in 1944. Completes *TRAINS THAT MONEY CAN BUY* in 1948. Now at work on *THE LIMOTRAIL*. "A continuity of purpose is maintained throughout his work: the line of the indefatigable experimenter who followed his conscience as artist and citizen in working on themes like the anti-Nazi *METAL* and a film on the unemployment crisis. A painter, he believed in the revolution of the film through modern art; as citizen, he believed in the responsibility of the artist. To unite these, he painted, filmed, promoted and wrote." The above is based on Herman J. Weinberg's excellent *THE LIFE OF THE ARTIST: HANS RICHTER*, published 1946 by the British Film Institute.

Hans Richter: 30 Years of the Avant-garde Film (1921-1951)

SYMPHONY DIAGONAL (1921) An orchestration of abstract forms by Viking Eggeling.

EXTRIM 21 (1921) The first 'puro' film, designed and photographed by Richter. First film to use negative as positive. Richter utilizes form given by screen: square and rectangle.

FILM STUDY (1926) Designed by Richter, photographed by Richter and Endre Jot. A film evolving plastic forms of objects, interrupted by dream-like motive and percussive shocks.

GHOSTS BEFORE BREAKFAST (1927/8) Designed and directed by Richter. Camera: Helmar Kuntze. Actors include Darius Milhaud, Jean Oser, Paul Hindemith and Richter. Humorous grotesque in which objects rebel against their daily routine. "Objects are also people and follow their own laws." (H.H.) At the stroke of noon, they return to their functional state.

Dreams that Money can Buy

Desire (Max Ernst)
A story of passion and desire
Music by Paul Bowles

The Girl with the Prefabricated Heart (Fernand Léger)
A satire on love in the machine age, played by two mannequins
Lyrics by John Latouche; song by Libby Holman & Josh White

INTERMISSION - 5 minutes

Ballet & Circus (Alexander Calder)
A ballet of the universe
Mobiles: Calder
Music by Paul Bowles & David Diamond

Narcissus (Hans Richter)
The discovery of the self
Music by Louis Applebaum

Hans Richter's full-length color film, *Dreams That Money Can Buy*, which received an award as 'the best original contribution to the progress of cinematography' at the Venice film festival, is a mosaic of isolated episodes, each based upon the work or an idea of a contemporary artist.

The Max Ernst sequence, 'Desire,' inspired by six drawings of *La Semaine de Bonté*, features the voluptuous dream of a sleeping girl. Her vagabond unconscious materializes in an enraptured soliloquy through images in which fragments of conventional reality help build up a more real dream world. Shipwrecked bodies are dragged from under the girl's bed, and her bedroom itself floats through a jungle of threatening corridors and dungeons. When her lover finally joins her, the girl's solitary dream is superseded by their common dream — a succession of exuberant visions which symbolize the ecstasy of love fulfillment and its vibrant afterglow. A figure enacted by Ernst himself follows the lovers as a sort of superego, silently witnessing, and thus counterbalancing, their revel in emotional irresponsibility.

In contrast with this glowing display of passion, the Fernand Léger episode is a playful satire on mechanical love-making. Mannequins of a type common in Grand Street shop windows embark on a sentimental affair which so badly ruins the bride's beautiful wedding gown that her amorous feelings are also spoiled. Libby Holman and Josh White accompany this ill-fated flirtation with a song by John Latouche which comments ironically in ballad fashion on 'The Girl With the Pre-fabricated Heart.' The whole has the character of a *ballet mécanique* unfolding in the atmosphere of American folklore.

In an attempt to unify these disparate elements, Richter has devised a framing story, with music by Louis Applebaum and Jack Bittner as the protagonist. Bittner's Joe, a poor young poet, determines to capitalize on his unique gift for resuscitating slumbering

dreams: he settles down in a fancy office, selling to his clients whatever he molds in the material of their unconscious. There is, of course, a well-defined relationship between dreams and dreamers: the Max Ernst orgy externalizes the longings of a pale husband, while the Léger satire enables a high-strung girl to relax. In shaping these dreams, Joe proves himself an artist rather than a psychiatrist. He comforts those in distress by transforming their inmost desires into tangible works of art. The realm of art is thus presented as a refuge from the world in which we actually live.

Out of the framing story grows Richter's own episode, 'Narcissus,' the last of the film. It is a dream of Joe's own, rendering his inner experiences in drastic symbols. His face turns blue when he discovers his identity; and as he climbs up a ladder, intent on following his destiny, one rung after another vanishes under his feet. Thus in pictures conspicuous for their fervor, the genesis of any creator is made manifest — his insistence on self-realization, his fight against indifference and his inexorable loneliness. At the end, a bust of Zeus, suggestive of Joe's dearest memories, shatters to bits, and Joe as a person dissolves. All that remains of him are his works, bright color compositions flowing through space.

Small wonder that so ambitious a film does not fulfil all its promises. The principle, sound in itself, of featuring the 'voice of the unconscious' has been exaggerated. There is also a tendency throughout the film to misuse literary metaphors as visual symbols. But these imperfections should blind no one to the film's great merits. Richter is an innovator. For the first time he transfers the essential content of modern art to the screen.

Modern art, as it appears in this film, intertwines the region of pure forms with the virgin forest of the human soul. What lies between — the vast middle sphere of conventional life — is tacitly omitted or overtly attacked. Both the Léger and Richter episodes are very explicit

in defiance of our mechanical civilization. They mock at it or present the seeming normality as a distortion of the really normal. Contemporary art, the film suggests, opposes a world which smothers the expression of love and creative spontaneity — hence the sustained concern of modern artists with unconscious urges and abstract structures. Richter makes it unmistakably clear that the latter would not come into their own without the steady influx of the former. To point out their interdependence he not only superimposes the female nudes and Duchamp's rarefied movements, but lets a primitive mask and a sort of ram's horn join company with Calder's mobiles. And in the Max Ernst sequence the turmoil of sex so radically upsets the nineteenth-century interiors that they seem on the point of disintegrating — scattered elements predestined to be reborn within non-objective textures. The inherent moods of the whole film bear out its main concepts. Melancholia, our lot as creatures, alternates with the gaiety which is inseparable from artistic fulfillment; and all the foggy sentiments characteristic of the middle sphere are suppressed mercilessly.

Richter's film is of consequence for yet another reason: it demonstrates conclusively that certain works of art have much to gain by a proper cinematic rendering. For instance, the Calder constructions yield quite unsuspected effects on the screen — effects produced by the incorporation of their shadows, artful close-ups, surprising color schemes, and not least by Paul Bowles' magnificent score. Sparkling, dangling and jingling in a universe composed of nothing but light and hue, these mobiles which we thought we knew now seethe with strange revelations. Like his Joe, Richter brings out what, all unknown to us, was latent in them.

By conjuring up the secret dream life of drawings, paintings and plastic forms, *Dreams That Money Can Buy* sets a propitious pattern for the future cooperation of art and cinema.

Siegfried Kracauer

Although the Board is made up almost entirely of M.D.'s, not a single medical picture is being made. The emphasis is on non-technical films for general audiences and for group leaders for the use of their organizations. In spite of the differences between the various schools of psychology and psychiatry, a great body of thought concerning fundamental psychological problems is no longer the object of controversy or serious doubt; this is what the films concentrate on. The problem of old age, as shown in last month's STEPS OF AGE, is one example, ANGRY BOY another. In both, the film maker acts as a tool of the psychiatrist, instead of the psychiatrist acting as "technical adviser" to the film maker, as has been true of psychological entertainment movies.

While ANGRY BOY is possibly less "cinematic" than portions of STEPS OF AGE, it states its problem far more succinctly and clearly, and concentrates more on the positive aspects (psychotherapy) and on a greater penetration of character. The interviews between psychiatrist and boy are especially well done, as are various sound-track "asides" by the social worker and doctor, used in counter-point to the images.

The Film Comedy: U.S.: LOONY TOM, THE HAPPY LOVER

Written, directed, photographed and spoken by James Broughton. Produced by Farallone Films. Music: Ralph Gilbert. Distributed by A.F. Films. Also available from Cinema 16. (12 minutes)

"This little film is an attempt to create a cheerful and simple pantomimic comedy - in the intended as a testimonial to the loveliness and desirability of pure womanhood, and in style as a lyrical tribute to the pleasures of the silent cinema. What I wanted to recapture was the delight in movement and inventive action that existed in the silent cinema - but making the total effect something much more lyrical than slapstick comedies ever tried to be. Loony Tom himself lacks, deliberately, the violence, audism and also the pathos which has been a trademark of the form. For he does not need these distortions: his days are devoted to love, and to making lovely ladies happy. He embodies a truly liberated spirit of freedom, one to whom the joy of living is complete and natural - not something effortful or striven for. It is my humble hope that this film is a glimpse into the pleasures of a post-Freudian world."

James Broughton.

For Cinema 16 members only

1

CHILD BIRTH-NORMAL DELIVERY; INTESTINAL PERISTALSIS; REHABILITATION OF LARYNGECTOMIZED PATIENTS; and other medical films



While many members have expressed interest in medical films, they are apt to be "too strong" for our regular showings. This is why we have put some of them on a separate program, which is definitely suitable only for our more 'hardy' members. We strongly urge you not to come if you have any doubts.

Tuesday, December 18th, Central Needle Trades Auditorium, 225 West 24th Street

Attendance by membership card only - Please note procedure:

Films will be shown at 8:00 and 9:30 PM - Attendance will be as follows:

- 8:00 PM Show - Wednesday members who usually attend at 7:15 PM
Sunday members who have a white membership ticket
- 9:30 PM Show - Wednesday members who usually attend at 9:30 PM
Sunday members who have a green membership ticket

2

In order to acquaint you with 2 courses on the avant-garde film presented jointly by the Division of General Education of New York University and Cinema 16, you can attend a lecture free by presenting your membership card on any of the following dates:

November 25: (films to be shown are) MOTHER'S DAY, ROSE AND RESEDA
December 10: ETOILE DE MER, LYSIS, DELVAUX

December 3: ESCAPE
December 17: EMMA BAKIA

Lectures are given on Monday nights, 8:10 PM, at New York University, Room 170, 24 Waverly Place. Registrations are still being accepted at 1 Washington Square North; \$15 for 8 sessions regardless of when you enroll (lectures continue until the summer). Free circular providing full information may be obtained at desk in lobby.

3

The second in a series of special events organized by the Division of General Education of New York University will be presented on Friday, December 14th, 8:30 PM in Room 170, 24 Waverly Place. Unusual films dealing with race relations will be shown and discussed: BROTHERHOOD OF MAN, PICTURE IN YOUR MIND, BOUNDARY LINES, THE SHOEMAKER AND THE HATTER. Show your membership card.

The Documentary Classic: Great Britain: SONG OF CEYLON

A G.P.O. Film Unit Production by John Grierson for the Ceylon Tea Propaganda Board. Directed by Basil Wright. Assistant: John Taylor. Music: Walter Leigh. Available to qualified groups only from the Museum of Modern Art Film Library. (35 minutes)

The most significant achievements of the international documentary movement were the British documentaries of the thirties, produced by a host of talented film makers under the ideological, organizational and creative guidance of John Grierson. It was Grierson who convinced Sir Stephen Tallents and the British government to subsidize the documentary film, thus involving such agencies as the Empire Marketing Board and later the General Post Office in cinematic ventures that bristled with inventiveness, poetry and social significance. His definition of documentary as "the creative treatment of actuality" is perhaps nowhere better applied than in SONG OF CEYLON, one of the historic achievements of the movement. Produced for the Ceylon Tea Propaganda Board, it is hardly a television advertisement. Instead, it provides, as Iris Barry of the Museum of Modern Art put it in her program note, "an insight into the lives of the Sinhalese conceived on the level of the senses and lifted toward philosophy by the shape it has been given. It was the first consistent effort to use sound as a counterpoint to visuals, the 'dialectical' form of the second and third sequence being based upon a commentary drawn from a 17th Century traveller's account of Ceylon. Though the mounting contrast between what is seen and what is heard results in a sophisticated interpretation of the impact of Western Civilization on Sinhalese life, the meaning of the film has often had less impact than its sheer beauty, at times so intense as to become a private experience which is accepted without interpretation, like music." It is with masterpieces such as this that the boundary line between documentary and experimental film disappears. What emerges is simply a work of art, utilizing poetry and imagination to infuse two-dimensional realism with an inner reality which gives it a meaning beyond itself.

The Scientific Film: U.S.: SYMPTOMS IN SCHIZOPHRENIA

A Psychological Cinema Register Film produced by James D. Fage at the University of Rochester. Restricted distribution to qualified groups only by Pennsylvania State College. (12 minutes)

The interest of this film lies in its subject matter, and not in its (totally absent) filmic technique. The very crudity of its photography emphasizes, as it were, the unvarnished reality of a mental hospital, as seen by a merciless camera. In comparison, Hollywood's SNAKE PIT is a glossy and somewhat aseptic paradise. In showing the extremes to which human beings can be reduced, the film arouses a similar mixture of self-identification and morbid, yet understandable curiosity that draws us to scenes of sudden death. The cases shown are a fairly typical sample of patients in the average hospital, although the film deals with only those symptoms that can be shown in a silent film.

The Experimental Film: U.S.: ADVENTURES OF JIMMIE

Written, directed and narrated by James Broughton. Photography: Frank Stauffacher. Music arranged and conducted by Weldon Kees. Produced by Farallone Films. Distributed by A.F. Films. Available also from Cinema 16. ("Jimmie" played by Mr. Broughton) (12 minutes)

"This 'amorous fable in documentary style' lightheartedly spoofs the overworked autobiographical subject matter of contemporary literature: the lonely young men seeking companionship and self-fulfillment in an unfriendly world. From Thomas Mann to Truman Capote, the sensitive young protagonist usually winds up muddling along in his frustrations, committing suicide, or, more recently, being psychoanalyzed - not very successfully. Jimmie presents us with a slightly different side of this vital problem of loneliness and obsession with the personal fantasy in an impersonal world. He is a plucky fellow, reasonably healthy, certainly modest. His only trouble is that he is a bit confused. But he has persistence of a high order and so perhaps deserves to find his secret dream fulfilled in the end."

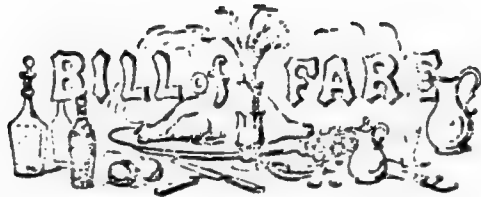
James Broughton

INTERMISSION: 5 minutes

The Psychological Documentary: U.S.: ANGRY BOY

An Affiliated Film Production for the Mental Health Film Board. Written and produced by Irving Jacoby. Directed by Alexander Hammid. Photography: Peter Glushanok. Distributed by International Film Bureau. (33 minutes)

The Mental Health Film Board was organized in 1949 to produce and distribute films in a field where - with the exception of the Canadian mental health films - they had been conspicuously absent. Funds supplied by the mental health authorities of more than 13 states are going toward the production of a series of films dealing with significant areas of inter-personal relationships.



The Scientific Film: U.S.: POWER OF PLANTS

A John Kieran Kaleidoscope, produced by Paul F. Moss and Thelma Schnee for International Tele-Film. Distributed by Almanac Films. (12 minutes)

A very unusual example of time-lapse photography, proving once and for all that "THE THING" (Hollywood's vegetable-like aggressor from outer space) need not be mere fancy. The camera is set to automatically take one exposure per hour for periods ranging up to 60 days; the resulting film strip, when projected continuously, provides a true and fascinating picture of the power of plants.

The Fiction Film: France: ELISABETH

Conceived, directed and photographed by Jean Beranger. Distributed by Cinema 16. (16 minutes)

While still a young amateur, Jean Beranger, now a successful French film producer, made a number of films characterized by frank sincerity and an enthusiasm unmarred by too much experience. All of them deal with problems of love and adjustment to the values of society. ELISABETH, in spite of its somewhat adolescent approach, tells a forthright story of a lonely and unloved young woman and ends in an unexpected manner that carries a shock of its own.

The Psychological Documentary: U.S.: THE STEPS OF AGE

A Film Documents Production by Helen Levitt for the Mental Health Film Board. Written and directed by Ben Maddow. Edited under the supervision of Sidney Meyers. Photography: George Jacobson. Distributed by International Film Bureau. (25 minutes)

This important new film is the first in a series of motion pictures produced by the Mental Health Film Board, collectively entitled "Emotions of Everyday Living". Produced under the supervision of a board of psychiatrists and public health specialists, the series is designed for lay audiences and aims to provide insight into some of the common emotional problems of living. STEPS OF AGE deals with the emotional unpreparedness of an elderly couple for old age. It is noteworthy in that it approaches the subject in an un-didactic, "story-telling" fashion, very unlike many other educational films. It appeals on an emotional level, instead of providing us with one more lecture on mental health. At times, Ben Maddow (who also wrote THE ASPHALT JUNGLE and INTRUDER IN THE DUST) achieves a filmic rhythm not often found in contemporary documentary film production. Two memorable sequences portray the old man refusing to leave his place of work; and a tired, drawn-out quarrel between mother and daughter in a darkened room, photographed in almost complete darkness and accompanied by a soundtrack striking for its unstaged, life-like quality (similar to a scene in THE QUIET ONE made by the same company). While the film is meant to be used with a speaker and subsequent discussion, it nevertheless places too much emphasis on problem-stating rather than problem-solving.

INTERMISSION - 5 minutes

The Poetic Film: U.S.: FOUR IN THE AFTERNOON

Directed and photographed by James Broughton. Produced by Farralone Films. Based on Mr. Broughton's poems. Music: William O. Smith. Voices: Mr. Broughton and Madeline Gleason. Distributed by A.F. Films. Available also from Cinema 16. (15 minutes)

"In this film I sought for a kind of cinema poetry such as I had never seen; a fluid and lyrical blending of moving images, voice, and music in an expressive counterpoint. I selected 4 poems from my book, MUSICAL CHAIRS, that were related in theme but suggesting quite different moods, and used them as a springboard for developing the visual material. I wanted the four to comprise a suite, each movement self-sufficient, but in sequence to make a total statement by their juxtaposition.

Most serious experimental films have been concerned with the film-maker's private night world. But in this film we have daydreams. Thus, each movement of the suite is a different form of romantic idealization of the wish for love - which is the most common content of anyone's daydream.

GAME LITTLE GLADYS summarizes, briskly, the whole polymorphous and grandiose appetite for life implicit in the imaginative games of children. THE GARDENER'S SON is of the very essence of adolescent dreaming, where the desires are rapturously imprecise, and suffused with a tender and titillating uncertainty about the real and the unreal, the clothed and the unclothed. PRINCESS PRINTemps presents the virginal young woman at the moment of most extreme ambivalence toward the male, when desire and retreat are equally forceful; and this makes a little comedy of the



traditional theme of man pursuing woman. THE AGING BALLETOMANE is the moment of nostalgic day-dream; the image of lost and inaccessible romance that can so obsess the human being with regret and fruitless desire, especially when his present world is unlovely and alien.

The film was not intended to illustrate the poems, for they were used as another dimension: the inner voices of the protagonists, or comments on the action seen. The method of the film may be called choreographic, in the broadest sense. The images have been visualized for the camera and the rhythms controlled by film editing, whereby time and space may be extended or contracted."

James Broughton

Special Cinema 16 Presentation: U.S.: NEW WORK BY U.P.A.

Four cartoons produced for Columbia Pictures by United Productions of America. Supervising Director: John Hubley. Executive Producer: Stephen Bosustow. Producer: Edward Gershman. Directors: John Hubley, Robert Cannon, Art Babbitt. Distributed by Columbia Pictures. (27 minutes)

This is a second compilation of the work of UPA (preceded by Cinema 16's Spring 1951 screening of their earlier films). United Productions of America is today the spearhead of the independent cartoonists' movement in the U.S. and nearly all of the movement's leading artists have been in its employ over the past seven years. Organized and staffed by some of Disney's dissenting talent, U.P.A.'s work has combined his technical proficiency with very un-Disney-like subject matter and technique; the eternal "chase", with its concomitant sadism, has disappeared. Instead, there is an emphasis on original stories, children or folk tales, psychological or educational themes. Instead of the "cute", stereotyped cartoon characters, there is an over-abundance of non-repeating dramatic personae, with almost every film introducing new characters. UPA's one "permanent" character - the shortsighted Mr. Magoo - is intensely human, not single-traited like Popeye. A lack of assembly line methods, with the size of the crew strictly limited; a unheard-of amount of personal freedom given to the individual directors; and finally, a general utilization of the concepts of modern art in drawings, designs, backgrounds and, especially, the use of color, further distinguish their work.

for Cinema 16 members only - present your membership card



1

CHILDBIRTH - NORMAL DELIVERY
and other medical and surgical films

An evening of films for our non-squeamish members, to be held on December 18th, at the Central Needle Trades Auditorium, 225 West 24th Street. Further details will be announced next month.

2

The Division of General Education of New York University, in collaboration with Cinema 16, is presenting 2 courses on the avant-garde film during this semester. Typical examples of outstanding films are shown and discussed by students and prominent guest speakers. In order to acquaint you with these courses, you can attend a lecture free by presenting your membership card on any of the following dates:

"New Frontiers in the Cinema" course:

October 22: (films to be shown are) H₂O, GHOSTS BEFORE BREAKFAST, OBJECT LESSON

November 5: BALLEET MECHANIQUE

November 19: MOTHERS DAY, LA ROSE ET LE RESEDA

"A Seminar in Film" course:

October 29: GEOGRAPHY OF THE BODY

November 12: DEATHDAY

Both courses are presented on Monday nights, 8:10 PM, at New York University, Room 170, 24 Waverly Place.

Free circular providing full information and program may be obtained at desk in lobby. Registrations are being accepted at 1 Washington Square North. Open to G.I.'s who have registered under the GI bill

MEMORY

On July 23, Robert J. Flaherty, producer of NANOOK, MAN OF ARAN, LOUISIANA STORY, dean of the documentary film movement, and chairman of the board of sponsors of Cinema 16, passed away. With his death, we lost one of the great men of our day - an incorruptible and warmly human personality who maintained his integrity and his passionate concern with the little people of the world to the very end. We will never forget him.

Amos Vogel
for Cinema 16

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FIREWORKS

Produced and photographed 1947 by Kenneth Anger (California). Distributed by Cinema 16. (15 min.)
Prix Henri Chomette, "Best Experimental Film"; Prix International for Best 16mm Film, Paris 1950;
Special Award for Poetic Film, Belgian International Film Festival 1949
Special Awards at the Biarritz and Cannes International Film Festivals

"The most exciting use of cinema I have seen." Tennessee Williams

"This film comes from that beautiful night from which emerge all true works. It touches the quick of the soul and this is very rare." Jean Cocteau

"This remarkable film was made by Kenneth Anger at the age of seventeen, under obvious emotional stress; in the spoken prologue he explains that the film served as a release for the obsessive desires of his dreams, and from the beginning the film is constantly startling, frightening, like a leaping electric wire. The motifs of blood and fire twist together the desired states of terror and ecstasy in unforgettable images, as irresistibly demanding as a cry of pain. In FIREWORKS Anger's fierce helplessness, his determined honesty must strike in the sensitive spectator emotions of pity and admiration." Alan Cooke in Sequence Magazine

"Despite the difficulties of 'forbidden' subject matter, the film's intensity of imagery, the strength and precision of its shots and continuity, produce an effect of imaginativeness and daring honesty which on the screen is startling. The objectivity of the style captures the incipient violence and perversion vividly, and the film becomes a frank and deliberate expression of personality. Consequently the film has a rare individuality which no literal summary of its qualities can communicate." Lawin Jacobs in Hollywood Quarterly

"As stream-of-consciousness in filmic terms, FIREWORKS is more a spontaneous "dream" than a carefully structured "dream" such as BLOOD OF A POET, Cocteau's classic film with which FIREWORKS has points of contact. Anger's film is a more or less direct attempt to deal with typical homosexual fantasies, and because his method is virtually automatic - one image or event flowing spontaneously from the previous one - the result is a film closely resembling the standard variety of wish-dream. Of course wish-dreams, as psychoanalysis has long established, are often fused with fear-dreams. The day-dreaming (and night-walking) homosexual feels toward the sex-object of the sailor, it sometimes happens, a decided ambivalence expressed in this film by the most sensational of its visual effects: the fireworks as a "human fountain". This visual pun is on gunfire, harmful rather than pleasurable and in turn the pun is referable to the general idea that a lover may be both friend and enemy. In the figurative explosion of the head (ingeniously conveyed by actually scratching the film) and in the Christmas-tree headdress, Mr. Anger has employed a poet's metaphoric sense to extend the central idea of fireworks. Such images are erotic, changing their kinaesthetic forms in accordance with the association: if the time is Christmas, love becomes a more-than-ordinary gift, and the thrill of anticipation vibrates in the head like the star at the top of the ritual tree or assumes a tree-like form under the bedsheet. All the same, as in poetry having effective imagery but unproven writing, Anger's film is technically imperfect while its value as a poetic and psychological document is not to be gainsaid. It would have been better artistically, I believe, if such literal elements as the scene in the "Gent's Room" had been omitted; this scene provides, on the other hand, an instance of the habits of homosexuals and a possible real genesis of such a fantasy as this.

Mr. Anger informs us that psychiatrists have joined him in believing his film may be used as 'clinical therapy' in the cure of homosexual neuroses. Such a use for FIREWORKS is plausible enough one may question, however, that it is the best approach from the viewpoint of admirers of experiment films. So it is not as a psychological document that it is presented by Cinema 16, but as an attempt to exploit the motion picture as an artistic medium. FIREWORKS has aroused high enthusiasm in Paris, where Cocteau is one of its endorsers. The chief reason for this enthusiasm, in all likelihood, is the literary cult of homosexual eroticism lately established there by Jean Genet. Yet I think the best way to approach and judge Anger's film, as an artistic organism, is to disregard the cult-nature of its content and conceive it as though it were any kind of erotic fantasy. Greater experience for Kenneth Anger as a serious artist in film should bring more smoothness and taste to his performance. The isolated beauty no less than the psychological force of many shots will register with ease. The upside-down views to symbolize emotional inversion; the stream of milk hitting the chin to signify infantile memory of frustration before feeding at the breast; the punning with the vulva achieved by the sailor's diaphragm muscles; the flower-like exfoliation of the extrails connecting sex with loss and suggesting love and birth as pain; the daring apparent allusion to the Pieta in the image of the youth carried by the sailor; all these have poetic intuition and human authenticity. If a more ideal artistic logic may be imagined for them, Mr. Anger is still to be congratulated for having the courage to give them any artistic status at all."

Parker Tyler

THE BLOOD OF THE BEASTS

A Forces et Voix de France Production by Paul Legros (1949). Scenario and direction: Georges Franju.
Camera: Marcel Frédétal. Music: Joseph Kosma. Commentary: Jean Painlevé. Song by Charles Trenet. (20 min.)
Prix Jean Vigo and Grand Prix, International Film Festival, France 1950

Distributed by Cincora 16, New York

It may seem odd to describe the treatment of such material as this film deals with, as unsensational, but *THE BLOOD OF THE BEASTS*, though direct, has in fact a quiet and lyrical quality. The horror, and the pity this horror must occasion, are implicit throughout, but the emphasis in the film is on the strange phenomenon the whole activity represents, the fact that those engaged in it are not brutes but ordinary people. The sadness of the environs of Paris, the rept, withdrawn actions of the slaughterers, the objective statements of the camera in the face of this odd surrealist atmosphere - animals seen communicating their suspicions to each other, the outrushes of blood - all this, in spite of its intense reality, gives to the film an almost dream-like quality, reinforced by Kosma's oddly gentle, poetic score."

British Film Institute

"Most arresting of all the new films in the documentary group... a horrible, sickmaking picture... the brilliantly realized intention of its candor is simply to show what goes on behind the carefully drawn curtain of our sensibilities at our very doors."

Bosley Crowther, The N.Y. Times

"Throughout Georges Franju's admirable documentary there is not a scene that fails to be moving, as if unintentionally, by the sheer beauty of its great visual style. To be sure, it is a distressing film; it will doubtlessly be called sadistic, for it fully comes to grips with the drama of its subject, never shirking the issue. It shows us the killers of whom Baudelaire spoke, the killers who kill without hate. It shows us the sacrifices of innocent animals. At times it reaches the heights of tragedy in the terrible surprise of their gestures, of attitudes we had never known of, brutally thrust at us by the camera. The horse, hit on the forehead, collapsing to its knees, already dead. The reflexes of beheaded calves, still struggling. In short, a world both noble and vile, that squeezes its last trickle of blood onto a white tablecloth, where the gourmet must not think of the martyrdom of the victims, into whose flesh he now plunges his fork."

Once again courageous film-makers, unhampered by considerations of success, have proven that the cinema is the vehicle for realism and lyricism, that all depends on the angle from which the scenes of life are viewed, and they have made us share their own particular vision which sharply points up the miracle of everyday happenings."

Jean Cocteau

"The fantastic in fiction is generally obtained by giving to the artificial (decor, sets) the semblance of the real. In our film, we have tried to restore to the documentary reality its appearance of artificiality, and to nature, the aspect of cardboard decor. To do this, we photographed all buildings either head-on or from a profile view, avoiding any semblance of depth. Whether it is the passing of a barge which seems to emerge on an empty lot as a theatrical set emerges from the wings (the water having been blocked out photographically) or whether it is a tree which seems to have been borrowed from a theatrical prop shop, it is always with the constant preoccupation of expressing the plastic character of the decor that we often waited for days until the atmosphere was proper, or until objects were illuminated with that peculiarly Parisian, almost extra-solar, light. The choosing of the month of November for the interior shots was imposed on us by the fact that at that time the animals are slaughtered by electric light and that the smacking blood in the freezing cold of the slaughterhouses allowed us to compose our images properly."

Our cameraman Frédétal always worked with a portable camera and succeeded, in spite of the constant danger of being holed by an infuriated animal, in obtaining perfectly stable photographic images and smooth continuity. This was the more surprising since the light was extremely opaque and the lighting equipment necessarily inferior; the lights were suspended from the ceiling so that the animals would not trample on them. The sound, post-synchronized four months later, required both skill and audacity on the part of Verchère, our engineer, and Joseph, my assistant, who revealed remarkable subtlety in the choice of sound effects. In order to stress the almost ritualistic nature of the quartering of the animal, we supplied strange, murmuring voices in the background in a scene in which the killers, rendered almost indistinct by the smacking blood, seem to officiate like priests, under a cone-directed light. And just as a defeated boxer is said to hear bells ringing in his ears, so the horse, breaking down under the shot of the gun, hears, as does the audience, the sound of the little bells in its harness. The death of the horse (who falls as if bowing in prayer) initiates the first slaughtering sequence. The dramatic beauty of the movement implied in this sequence was worth being carefully stressed and prepared."

It was for reasons of aesthetic realism that, on the exterior shots, I chose a girl's voice, child-like and confidential, to deliver Painlevé's moving and ironic commentary. This voice first comments on the relatively pleasant views of the market vendors, but its subsequent contrast with the first scenes of slaughter provokes a lyrical explosion, accompanied by a violent shock, on the part of the surprised spectator. Likewise, it provokes a fit of indignation in those philistines among the audience who love domestic animals provided they are amused by them, savage beasts provided they are tamed, and who love to eat meat provided they do not see where it comes from. If they accuse us of sadism (fortunately, only few of them do), they mistake cinematographic means (which are only a factor in the looked-for artistic effect) for an end. I suspect that they do not know what sadism is. But if I were to start explaining my reasons for making this film, it would look like an attempt at self-justification to these tired, insipid souls who, while professing sympathy for these animals, are in truth pitiless."

Georges Franju

The Psychological Documentary: Israel: TOMORROW'S A WONDERFUL DAY
Produced by Hadasash. Directed by Helmar Larski. Camera: S. Alexander. Music: Paul Dossu. Script: Mina Brownstone. American adaptation: Hazel Greenwald. Distributed by Children to Palestine. (50 minutes)

Cinema 16
JUNE 1952

There will be a brief intermission during the showing of this film.

This sensitive film study, recounting the emotional rehabilitation of a young refugee in Israel, is a true documentary: it was shot on location (at the Ben Shimon Children's village) and its cast consists of the teachers and children of the village. Ben Shimon is the creation of the noted psychologist and educator Dr. Siegfried Lehman and is organized on his belief that "the force of education stems more from the community spirit than from the educator." Directed by Helmar Larski (noted German film producer now past 70 years of age who lives in Israel) the film rises above the level of the usual sponsored film and stands on its own cinematically speaking. Less reserve in the visuals and more restraint in the commentary would have made it an even more successful film. Perhaps for reasons of the film's circulation abroad, there is more emphasis on religious traditions and nationalism as prime factors in the boy's recovery than on the communal motivations so strongly operative in Israel today.

INTERMISSION : 5 minutes

The Documentary Classic: Great Britain: NIGHT MAIL
Produced 1936 for G.P.O. Film Unit by John Grierson.
Directed by Harry Watt and Basil Wright. Sound: Albert to Cavalcanti. Commentary: W.H. Auden. Music: Benjamin Britten. Restricted distribution: Museum of Modern Art Film Library. (22 minutes)

The most significant achievements of the international documentary movement were the British documentaries of the thirties, produced by a host of talented film makers under the ideological, organizational and creative guidance of John Grierson. It was Grierson who convinced the British government to subsidize the documentary film, thus involving such agencies as the General Post Office in cinematic ventures that bristled with inventiveness, poetry and social significance. His definition of documentary as "the creative treatment of reality" was perhaps nowhere more successfully employed than in SCENE OF CEYLON (shown by Cinema 16 in November 1951) and NIGHT MAIL.

To Grierson, as Richard Griffith put it, the best way to establish "a contact between the individual and his world" was to make him conscious of the drama "on his own doorstep". G.K. Chesterton once made a postman the murderer in a detective story because he is the one man whose comings and goings nobody ever notices. Grierson determined to make him stand forth as a modern Mercury, bearer of tidings. The result was NIGHT MAIL which stresses the human meaning behind the nightly journey of the Postal Special from London to Glasgow. By intimate observation of the postal workers, it suggests the dignity of ordinary labor, while the poetic ending celebrates the meaning of mail to the man in the street.

The technical experiments in the film are characteristic of Grierson. He constantly pointed out that documentary alone, as opposed to the commercial film, offered an economic base which made technical and aesthetic experiment possible. This was indeed the case in the thirties. Auden's verse for this film preceded Lorentz's similar experiment in THE RIVER by several years. It was, however, Cavalcanti's imaginative use of sound independent of its source which represented the film's most significant achievement. Grierson had brought Cavalcanti from France to do research in the use of sound. "Cavalcanti quickly built up a great respect for the role of the sound-film editor, a man working in a most complex counter-point of dialogue, commentary, music and natural sound. The actual sounds of day-to-day life were given their true importance, not only to create atmosphere but as a means of evoking what I can only describe as an extra dimension of emotion." (Edgar Anstey). Cavalcanti subsequently became a well-known British film director (LEAD OF NIGHT).

A Special Cinema 16 Presentation: U.S.: WEEGEE'S NEW YORK
Produced and photographed by "Weegee". Distributed by Cinema 16. (24 minutes)

DISTORTION IN COLOR

Original Movie Effects in
'Weegee's New York'

By JACOB DESCHEN

"WEEGEE'S NEW YORK," a former press photographer's venture into movies on a boldly experimental level, was recently previewed at the studio of Pital Solomon, under the auspices of the Society of Magazine Photographers.

Weegee (Arthur Fellig), whose candid shots of New Yorkers have brought him national fame, uses the opportunities of his new medium to adapt his candid still approach to movie sequences, but with an original twist intended to give an impression rather than a graphic report. To get his effects, he uses black-and-white, color and combinations of the two mediums.

Despite the lack of a story or continuity, both held to be essentials of the well-made movie, despite many obvious technical faults and complete disregard of color principles, Weegee has managed to produce an impressionistic film of New York so novel that the faults are almost lost in the excitement of a sensational imagery.

Although Weegee would not divulge the methods he used to get his results, it was fairly evident that prisms and distorting mirrors built into the camera were largely responsible. Taxis, buses and automobiles lengthen out in fantastic ribbons of colored light crawling over rounded streets, patches of the spectrum outline the figures of pedestrians, flow out of automobile headlights, dance about in the streets, add color to black-and-white objects.

Street lights and buildings are weirdly distorted, producing quality of unreality, ships seem to fly in limitless space. The movement, atmosphere and tensions of the big city are conveyed through a rapid succession of dreamlike color impressions, weird shapes, familiar action strangely paced. Fearless, locations, objects, people, even time itself, are merged in a

kaleidoscope experience of visual sensation. Occasionally, there is a brief scene of quiet beauty, in which the mixture of the real and the imaginary give the illusion of a painting.

Weegee ignores technique, sidesteps fundamental principles of movie-making, distorts color, but unmistakably he gets across to his audience the excitement he feels about the city and his love of the people who inhabit it. His film is proof that making pictures, movie or still, is more than just a matter of technique, that technique can be perfected in time, but that enthusiasm and ideas, warm responsiveness to people and things have far greater significance than the production of a technically perfect picture.

THE NEW YORK TIMES

THIS IS THE LAST PERFORMANCE OF THE SEASON

There will be no showings during the summer. If your membership extends to our Fall season, you will receive your tickets after Labor Day. If your membership expires with this performance, you can send us your renewal now or we will send you a reminder and the new programs in September.

... a very happy summer to you all ...

Archer Winston's Reviewing Stand

Cinema 16 Tests Its Audience

A thousand or so, possibly two, of Cinema 16's toughest thinkers, viewers and analysts assembled last night to cope with two films against which they had been warned. The pictures were said not to be pretty. People seeking entertainment were in the wrong hall. These were definitely, positively "unpleasant" films.

First came Kenneth Anger's "Fireworks," made in California in 1917 and recipient of special, very special awards at Belgian, Biarritz and Cannes Film Festivals. It had never been publicly shown here, and for obvious reasons. In images both poetic and realistic, it dealt with the night-mare of a homo, rising to sadistic flights and employing some images calculated to shock, and others fairly well chosen as key symbols of sex deviates. However, like so many avant-garde and daring films, the subject matter had to carry the film by sheer force of novelty and skatered conventions. It is primitively photographed, roughly put together, and jerky in its continuing still, a more explicit

and flowing sequence of shots might have proved too much for opposite-minded audiences to take. After all, one's own nightmares should be enough, without having to undergo those of a slum youth overfond of sailors.

As for the deleterious moral effect of such a film, that hardly need be considered. As a temptation this sort of film carries its own self-limiting sermon. Just as the good old Johnston code says, sin is not made attractive, not in that nightmare.

The other film, "Blood of the Beasts," Franju's serious-minded documentary of the Paris slaughter-houses, is quite an experience. But only because we city folk and moviegoers are so completely pro-

tected from reality. Hardly a one of us fails to benefit daily from products of our own slaughter-houses. Franju simply turns his camera on the men and beasts who comprise this vital act of daily killing.

A horse is killed and dismembered. Oddly, he seems to lift his legs at the moment of death, then fall heavily from his position unsupported in the air.

Cattle are poleaxed, bled, skinned and cut to pieces.

Calves have their heads cut off.

Sheep are laid on a rack and each has its throat cut.

After a while the flowing blood, the rising steam, and the busy activity of the slaughter-houses loses its dreadful impact. After all, this is what happens whether we watch it or not, and it is part of our lives, face it or turn away.

The butcher's voice rises in a happy song of the countryside and of nature.

If you are not used to this sort of thing, you feel an urge to turn away from some of the scenes. But it is amazing how soon the feeling passes if you only try to realize how artificial it is, a mere matter of custom and an over-protected environment. Some of our most honored citizens, the doctors, would not turn a hair. Seemingly some of them, or perhaps some medical stu-

dents passed out of the building behind your observer. They were tranquilly arguing whether the butcher who sawed through a bullock while the clock struck twelve did so horizontally or vertically.

In either case the man was a workman hard at work, doing a vital job. "The Blood of the Beasts," also a prize winner at Festivals, is a very good dissolver of preconceptions of what can and can't be shown on a screen. It also turns a strong, dissolving light on one's own conditioning, being good enough on its own both to make you feel what it is showing and also think about why it is being shown.



"by popular demand" these two films will be shown again during our forthcoming season

ANOTHER FREE SPECIAL FOR CINEMA 16 MEMBERS

Cinema 16 has just published a pamphlet on "RASHOMON", offering an interpretation of this film master piece by Parker Tyler (author, MAGIC AND MYTH OF THE MOVIES). While this pamphlet will be on sale at bookstores for 25 c., it is available free to any Cinema 16 member who asks for it at the desk outside



14 events were presented to Cinema 16 members during the past season.. at an average cost of less than 60 \$ per show.. not to mention free guest tickets.. discounts.. program notes (the only place in NY where films are considered important enough to be written about!)

The 8 regular performances (which included DREAMS THAT MONEY CAN BUY, LAMENT, CHAPLIN, BALZAC, ROOTY TOOT, ANGRY BOY, SONG OF CEYLON, LOONY TOM THE HAPPY LOVER) were supplemented by 6 special, free events which included the following:

AN EVENING OF MEDICAL AND SURGICAL FILMS

(including CHILDBIRTH, REHABILITATION OF LARYNGECTOMIZED PATIENTS, VAGUS NERVE OPERATION)

TWO ILLUSTRATED FILM LECTURES BY DR. ROGER MANVELL

(Director of the British Film Academy who discussed and showed excerpts from "Henry V", "Brief Encounter", "The Third Man", "Seven Days To Noon")

SCREENING OF THE PRIZE-WINNING ROBERT J. FLAHERTY AWARD FILMS

(the best documentary films of 1951, as selected last September by a distinguished jury)

A FORUM DISCUSSION OF DE SICA'S "MIRACLE IN MILAN"

(conducted by Richard Griffith, Museum of Modern Art Film Library; Parker Tyler, film author; and as "surprise" guest, Joseph Burstyn, distributor of "The Miracle", "Bicycle Thief" etc.)

SPECIAL SHOWINGS OF "FIREWORKS" AND "BLOOD OF THE BEASTS"

(a very successful program of controversial films; see Archer Winston's review above)

AND FOR NEXT SEASON-

..we have some positively amazing plans.. strictly secret as of now.. more special events than even this year.. for the first time, showings of some 'lost' feature film classics.. lectures and forums on current films.. repeat showings "by popular request" of certain important films previously presented by C 16.. original, uncut versions of films that have been around in mutilated form

(any check sent in now for next season as a result of the above sales message will be gratefully accepted and, out of sheer surprise, we will include an extra guest ticket)

We invite you to become a member in this exciting film venture for the adult mind's eye...

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of a vast store of outstanding social documentaries, controversial adult screen fare, advanced experimental films, classics of the international cinema, and medical-psychiatric studies.

Since admission to Cinema 16's screenings is by membership only, these restrictions do not apply to our private membership performances.

Free admission to all programs—a minimum of 10 performances per year—consisting of:

7 regular screenings... held once a month except for summer months. Screenings are approximately 2 hours long and usually consist of 3 to 5 short films. The programs for the first 4 screenings are listed in this circular.

7 special events... held on dates to be announced and consisting of lectures and interviews with prominent film artists and critics; films not suitable for regular screenings because of subject matter or treatment; premieres of important new films. These special events are listed in this circular.

Choice of joining Wednesday or Sunday Series (identical programs):

Wednesday night... 7:15 or 9:30 PM at the modern Central Needle Trades Auditorium, 225 West 24th Street.

Sunday 'brunch'... 11:00 AM at New York's luxurious Paris Theatre, 4 West 58th Street.

2 free guest tickets per season for Wednesday members; 1 for Sunday members.

Discounts on film and photographic books at the Gotham Book Mart; on all merchandise, unless fair-

traded, at Peerless Camera Stores.

Reduced rental rates on Cinema 16 films for members' home or club movie show; complete program planning and film information service.

Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.

Membership Rates...	
Wednesday series	
\$10.00	Regular yearly membership
17.00	Any two yearly memberships
6.50	Half-season membership
8.00	Groups of five or more
7.50	Groups of ten or more
Sunday series	
\$10.00	Regular yearly membership
(NO SPECIAL RATES APPLY)	

Wednesday, October 15, 1952... Central Needle Trades Auditorium
Sunday, October 26 and November 2, 1952... Paris Theatre

Trance and Dance in Bali (Margaret Mead)

An authentic, unslazed film record of the famous Balinese ceremonial dance drama, including the Kris ritual and actual trance seizures. A dramatic glimpse into the mind of primitive man, produced and narrated by the famed anthropologist. Balinese music and chants.

Recent Work of U.P.A.

A Special Cinema 16 Presentation

The best new cartoons by the producers of Columbia's Gerald McBeck. Being, who are revolutionizing the American cartoon field, including their celebrated Man Alive (recently featured in LIFE). Last season's showing of UPA's earlier work was one of Cinema 16's most popular programs.

Images of Madness (Images de la Folie)

An unprecedented film document, consisting of the drawings and paintings of the insane. A moving and macabre journey through the universe of the mentally ill. Photographed at the Paris International Exposition of Psychopathic Art.

A Phantasy (Norman McLaren)

A Cinema 16 Premiere

The newest creation of the famed Canadian animator. Delightful objects come to life in a surrealist landscape to disport themselves in playful rituals and grave dances. Set to jazz and synthetic sound.

Wednesday, November 12, 1952... Central Needle Trades Auditorium
Sunday, November 23 and 30, 1952... Paris Theatre

Image in the Snow

A Cinema 16 Premiere

A young man's spiritual journey through the lyric landscape of a dream to a world of violence and disillusionment. An absorbing new film poem by Willard Maas is the first motion picture to use twelve-tone music... an original score by the distinguished American composer Ben Weber.

Time in the Sun

A Cinema Classic

Produced by Marie Seton from Eisenstein's unfinished masterpiece *Que Viva Mexico*. Against a panorama of pagan and strange religious rituals are shown joyous and sad vignettes of Mexican life, as the people of Mexico dramatize their own moving story of love, death and oppression.

"A film of great pictorial splendor... most fascinating and enormously significant... nothing short of magnificent!"—Herald Tribune

"A spectacular display and magnificent account of Mexican native life which rises from mere external spiritual forces... the photography of Edward Tisse is so stunning and the dramatic strength that each individual shot offers an exciting experience."—Crowther, The N. Y. Times

Form in Motion

The Experimental Film U.S.

The 'secret' life of the wire: A mysterious film ballet, in which speech, forks and cups reveal the subtle and delightful fascinations. By Jose Paven.

Wednesday, December 10, 1952... Central Needle Trades Auditorium
Sunday, December 14 and 21, 1952... Paris Theatre

Ecstasy

A Special Cinema 16 Presentation

The celebrated and much-maligned Czech poetic film presented for the first time in its uncensored original version as a story of passion and desire, seen through a woman's eyes. Produced by Gustav Machaty. With Hedy Burston, winner, *Amorist* (1951), First Prize, International Film Exposition, Venice 1951.

Their love has been distorted, not only by the faultiness of the photography, but by the strategy of the director and the daring with which the subject of primal urge and the fantasy of its fulfillment are portrayed. This picture puts Machaty into the front ranks of artistic directors. Virtually unrepeatable on the screen and unknown, as shown in Paris.

Ecstasy has no built-in captions in any sense immoral in this picture. Indeed it is not.

Land of Enchantment, George O. Kneffe

Kenward Knapp's masterpiece of the American documentary cinema. A beautiful, unadorned, poetic celebration of the Southwest, conveying the atmosphere and texture of this magical desert landscape. Country produced in the 1940s and shown in the Southwest for many years. It is a rare and beautiful film, a true masterpiece of the American documentary cinema. Produced by Kenward Knapp and George O. Kneffe. Directed by Kenward Knapp.

Wednesday, January 14, 1953... Central Needle Trades Auditorium
Sunday, January 11 and 18, 1953... Paris Theatre

This Is Robert

A Special Cinema 16 Presentation

This restricted (not available for public showings) is here presented by special arrangement with its producer Dr. Lawrence J. Stone, Professor of Child Study at Vassar College, who will introduce and discuss it.

Entirely unacted and unhearsed, this unique film study was photographed over a period of five years, and traces the development of Robert, a 'difficult' child, from his arrival at nursery school at two up through his first year in public school at seven.

An authentic document, the film is unprecedented in its comprehensive examination of a child's growth and problems over several years, as shown in contemporary psychological and intelligence tests, unusual projective techniques, frustration and hostility games, and changes in behavior patterns.

Hidden camera added to the film's authenticity. Produced by the Department of Child Study at Vassar College as part of Series, 'Studies of Normal Personality Development.'

Programs 5 to 7 will be announced in February 1953

1952 / 1953 SEASON

Special Events

3 Cinema 16 Interviews: In-person appearances of noted film personalities, followed by film presentations and questions and discussion from audience:

1 Jean Renoir
director of *Grand Illusion*, *The River* will introduce his controversial full-length feature film
The Rules of the Game
a grotesque commentary upon European society on the brink of collapse. Banned by the Vichy Government . . . panned by the American critics.

2 Archer Winsten
noted film critic of the *New York Post* will introduce and discuss Carl Dreyer's neglected film masterpiece
Day of Wrath
a story of jealousy and passion under the shadow of religious fanaticism and superstition, set in the 17th cent. : 1.

3 Sidney Meyers
director, writer, editor of *The Quiet One* will introduce and discuss his film
The Quiet One
"A genuine masterpiece, fashioned out of the tortured experiences of a Negro boy; a deep surge of compassion for the victims of injustice in this

sad world."—Crowther, N. Y. Times. (International Prizewinner, Venice and Edinburgh International Film Festival.)

4 Les Films Maudits: An Evening of Damned Films. A special program of films not recommended to the squeamish, yet important in their own right:
Vampyr (The Strange Adventures of David Gray)
Carl Dreyer's eerie masterpiece—one of the greatest horror films ever made—here presented in its original, complete version, as re-discovered by Cinema 16. A startling and fantastic story, pervaded by nightmare and obsession, drawing its inspiration from the world of superstition and mysticism. Includes the complete funeral sequence, one of the most astonishing scenes ever filmed.

Fireworks (Kenneth Anger)
"Despite the difficulties of 'forbidden' subject matter, the film's intensity of imagery produces an effect of imaginativeness and daring honesty which on the screen is startling." (Lewis Jacobs, *Hollywood Quarterly*) International Prizewinner at the Brussels, Cannes and Paris Film Festivals.

The Blood of the Beasts
Georges Franju's tormented and controversial masterpiece, the artistic sensation of Paris and London . . . a film of savage honesty and violent visual impact. Grand Prix Jean Vigo, International Film Festival, France 1950.

(in addition to the 7 regular showings . . . free to members . . . dates to be announced)

5 Secrets of a Soul

The first psycho-analytic film ever made: One of the most memorable of early German films, long lost, and now re-discovered by Cinema 16. Directed by G. W. Pabst, famed German director, in collaboration with Drs. Hanns Sachs and Karl Abraham, collaborators of Sigmund Freud. Based on one of Freud's case histories, it tells of a man's anxiety neurosis and its elimination by psycho-analysis. Unusual dream sequences and trick photography. Stars the noted German actor Werner Krauss.

6 Screening of the 1952 Robert Flaherty Award-Winners

This joint City College of New York-Cinema 16 program features the award presentations and screening of the best documentary films of the year, as selected by Bosley Crowther, N. Y. Times; Richard Griffith, Museum of Modern Art Film Library; Lewis Jacobs, Film Author; Alice Keliher, New York University; Hans Richter, City College of New York; Amos Vogel, Cinema 16; Archer Winsten, N. Y. Post.

7 Childbirth: Normal Delivery

This outstanding instructional film, used in leading medical and nursing schools nationally, is a step-by-step portrayal of the actual birth of a baby, as photographed under medical supervision. In color.
Also: Breast Self-Examination for Cancer and other medical-surgical films.

Partial list of sponsors . . .

W. H. Auden	Arthur L. Mayer
Leonard Bernstein	Yehudi Menuhin
Robert Delson	Pierre Monteux
John Dos Passos	Seymour Peck
Robert J. Flaherty	Erwin Piscator
John Gassner	Philip Rahv
John Grierson	Man Ray
Richard Griffith	Jean Renoir
John Gunther	Elmer Rice
Oscar Hammerstein, II	Hans Richter
Bryn J. Hovde	Paul Rotha
Horace M. Kallen	Mark Starr
Arthur Knight	Parker Tyler
Siegfried Kracauer	Archer Winsten

175 Lexington Avenue, New York 17, New York, Murray Hill 9-7298
incorporated as a non-profit cultural society
under the laws of the State of New York



The Anthropological Film: U.S.: TRANCE AND DANCE IN BALI

Produced by Gregory Bateson and Margaret Mead. Photographed by Gregory Bateson and Jan Belo. Commentary written and spoken by Margaret Mead. Distributed by New York University Film Library. (22 minutes)

"In Bali, there is no sharp break between religious ceremony and secular theatrical amusement. At one end of the scale, the dancers of the most casual gay street dance will make offerings before they dance; at the other dancing which is watched with delight by spectators will form part of the ritual of the most impressive religious occasion. The dance shown here, part of which is pure theater, is a drama ending in the dancers' being possessed by supernatural beings. The dancers belong to a club which takes the responsibility for the necessary religious ritual, care of the masks and offerings to the Gods, and also for the particular way in which the familiar plot is presented. The trances are genuine trances in which the dancers in a somnambulistic state such as can be induced by hypnosis go through a prescribed set of actions, their attention narrowed to the performance of these particular acts.

"Occasionally, one of the dancers may fail to "go into trance" on a given occasion and instead simulate the behavior, thus reducing the religious effects, for the ceremony is the more acceptable to the Gods and the more enjoyed by the people in proportion to the intensity of the trances. The trances are highly stylized. People who go into trance prematurely are not permitted to participate, and the range of permitted violence, including handling the crises (which are highly flexible) in such a way that no one is hurt, is carefully prescribed. People say that if anyone is hurt the trance is not real.

"Trance is a potentiality of Balinese character. In some villages everyone goes into trance; in others, no one does. These differences are temporal and a matter of passing religious style rather than of individual capacity. Ceremonies of this sort can be ordered by a person who has made a promise to the Gods or who wishes to make an offering to hasten someone's recovery from illness, or as a thank offering after special good fortune, or the members of the club may offer the ceremony themselves on some day of religious festival."

Margaret Mead

The Abstract Film: Canada: A PHANTASY

Produced and animated by Norman McLaren for National Film Board of Canada. Music for saxophones and synthetic sound: Maurice Blackburn. Distributed by National Film Board of Canada. (8 minutes)

In this surreal abstract film there appear many recognizable forms, as well as much ornamental imagery. Cohesion is achieved through formal devices similar to those found in music; the film falls into three "movements". Various motifs are introduced in the first movement and then developed in the third. 6 spheres are the sole subject matter of the second movement which is similar to a traditional ballet.

Norman McLaren's visuals were made by photographing a pastel drawing about 1 1/2 feet by 2 feet in size. By the application or removal of colored chalk and pastel, the drawing was gradually changed while shooting progressed. Small flat paper or metal cut-outs were used for the moving objects.

This is the first film in which synthetic hand-drawn sound has been used in combination with traditional instruments. The synthetic sound is created by photographing cards on which soundwave patterns had been drawn. Three saxophones (soprano, alto and tenor), all played by Bert Niosi, were separately recorded. Finally, synthetic sound and saxophones were combined on one sound track.

A Cinema 16 'Pre-release' Showing: France: IMAGES OF MADNESS

An Art et Science Production by Enrico Fulchignoni, directed by Eric Duvivier. Camera: Fournier, Keller, Bellanger. Music: Allain Duvivier. Shown by special permission prior to any distribution arrangement. Present English version prepared by Cinema 16 for this showing only: Adaptation: Amos Vogel. English narration spoken by Alfred Leberfeld. Sound by Sound Portraits (Louis and Bebe Barron). Further information: Film Advisory Center. (18 minutes)

Modern psychiatry long ago established the fact that the art work of mental patients does not consist of senseless scribbles, but is a projection of their unconscious, and hence, of their inner conflicts. This has led to a growing interest in the art productions of the mentally ill as a means of both diagnosis and therapy. Diagnostically, they help explore the unconscious, since they often express forgotten childhood memories, long suppressed traumatic experiences or meaningful symbols. Therapeutically, they serve as a means of release for the patients who often display a compelling need to express themselves in either writing, painting or carving.

This film was photographed at the First International Exposition of Psychopathic Art, held in conjunction with the International Psychiatric Congress at St. Anne's Hospital, Paris 1950. It features paintings created by patients in 26 countries. It is neither an instructional nor an informational film; it tells us nothing of the motives of the artists nor does it explain the content of the paintings. Instead, it is an attempt at a poetic recreation of the world of the insane; a journey into their universe.

A rolling sea and a fairy-like corridor invite us to travel through this land of the imaginary. Here the clocks have no hands and time is abolished. Fantastic animals recall forgotten dreams. The cat is transformed into ornamentation. Regressions, conflicts and hidden desires are acted out explicitly or in symbols. Rigid geometric constructions hide the turbulence within. Delirious dreams of love. The accusing eye of the conscience. The road leading to "the house in which I lie dead." The judge-devil launching his accusation. At the end of a long corridor, the final truth: Man crucified, hung by the hand of God. Once more the clock on which no hour is marked: the abolition of time, the end of life.

There is a striking similarity between the naive art creations of these patients and the art work of primitive man, children, and "dream painters" such as Bosch, Breughel, Picasso, Chirico, Klee and Dali. Since all art originates in the subconscious, this is not surprising. The same laws of the subconscious operate in insane and sane art, since both are created by human beings. As Margaret Naumburg put it in her book "Schizophrenic Art", "these modes of expressing inner experiences are universal to all men."

A Special Cinema 16 Presentation: RECENT WORK OF U. P. A.

Produced by United Productions of America. Executive Producer: Stephen Bosustow. Directors: Robert Cannon and William T. Hurtz. MORE THAN MEETS THE EYE produced for CBS Radio, available from Movies, U.S.A.; MAN ALIVE produced for & available from American Cancer Society; other titles produced & distributed (35mm only) by Columbia Pictures. (40 minutes) This is the third time Cinema 16 presents a survey of recent work of UPA who continue to produce the freshest and most original cartoons made in this country. Organized and staffed by some of Disney's dissenting talent, UPA's work over the past 8 years (such as their memorable GERALD MCBOING-BOING and the MR. MAGOO series) has combined technical proficiency with very un-Disney-like subject matter and technique: the eternal chase, with its concomitant sadism, has been replaced by children or folk tales (MADELINE), original stories (WILLIE THE KID), psychological or educational themes (MAN ALIVE, MORE THAN MEETS THE EYE). Instead of the usual stereotyped cartoon characters, almost every UPA film introduces new "stars". The director has a great deal of personal freedom, and individuality of style is fostered rather than suppressed. Assembly line methods are avoided. Finally, a generous utilization of the concepts of modern art in drawings, designs, backgrounds and especially, unorthodox color use, further distinguishes UPA's work.



for Cinema 16 members only - present your membership card
(Guest tickets not valid. Please make a note of the dates: no further announcement of these events will be made, except for the Jean Renoir appearance.)

1

The City College of New York in collaboration with Cinema 16
invites you to attend
THE 1952 PRESENTATION OF "THE ROBERT FLAHERTY AWARD
FOR THE BEST DOCUMENTARY FILM OF THE YEAR"
followed by a screening of the prize-winning films.

Wednesday, November 5th, 7:45 PM, Central Needle Trades Auditorium, 225 West 24th Street, NYC

2

A CINEMA 16 INTERVIEW WITH JEAN RENOIR
director of 'Grand Illusion', 'The River'
who will discuss his controversial full-length feature film

THE RULES OF THE GAME

Please note: Mr. Renoir will arrive from Europe early in November. His appearance at Cinema 16 will take place between November 10th and 25th. As soon as his arrival date is confirmed, a special mailing to our members will announce the date of this event.

3

An evening of films for our less squeamish members:

CHILDBIRTH - NORMAL DELIVERY

and other medical and surgical films, including the famed American
Cancer Society release, BREAST SELF EXAMINATION FOR CANCER

Wednesday, December 3rd, Central Needle Trades Auditorium, 225 West 24th Street, New York
Films will be shown at 8 and 9:30 PM; attendance will be as follows (show your membership card):

- 8:00 PM Show - Wednesday Members who usually attend at 7:15 PM
Section 1 Sunday Members (pink membership cards)
- 9:30 PM Show - Wednesday Members who usually attend at 9:30 PM
Section 2 Sunday Members (blue membership cards)
Section 3 Sunday Members (green membership cards)

The Poetic Film: U.S.: IMAGE IN THE SNOW

A film poem by Willard Maas, assisted by Marie Menken. Original musical score: Ben Weber. Narrated by Ben Weber. (24 minutes)

Willard Maas, American poet and winner of POETRY Magazine's Guarantor Prize, teaches Contemporary Literature and Creative Writing at Long Island University and is a frequent contributor to leading magazines. His wife, Marie Menken, the abstract artist, and Ben Weber, whose new symphony was recently premiered under Leopold Stokowski's baton, also participated in the making of this film.

IMAGE IN THE SNOW (his first extended work since his experimental GEOGRAPHY OF THE BODY) records, as Mr. Maas puts it, "a boy's spiritual journey through the lyric landscape of a dream to a world of violence and disillusionment."

"It is my belief that film may be a new poetic form. Those who respond easily to the written poem will make the transition to the 'Image' with little effort. But those whose home is music or painting might be assisted by some interpretation of its specifically poetic elements. Like the sonnet, sestina, or less apparent forms, the film poem has its rhythms and time limitations, its metaphors, connotations, and symbols. It is written upon a screen with the advantages of pure music; the immediate impact of visual image and drama; the light, shadow, and perspective of painting; and the ballet of landscape: it can be the simultaneity of all arts.

"IMAGE IN THE SNOW" is the escape and search for that peace in which all loves and independence are reconciled. The boy flees the home that would hold him as a creation, not creator, for his birthright, the world. In adolescence his generative power is idealized as sexual prowess in the Strength-and-Health-Man, but the part that is still child will not relinquish the fairy princess and the chaste romance in which desire was guiltless. The boy changes and his heroes change; he discovers art, the dancer, and now he is loved as creator, not creation, but neither can this satisfy his manhood; art, self-labyrinth, is singular triumph. Out of chaos, out of rubble, rises the urn of harmony, temple of art, bearing not happiness, but grief. Snow falls, sheltering without demand, and in the snow-covered cemetery, twice cold, where angels of stone, quellers of questions, serve Another, he finds at last a love natural, permissible. But he is barred from true salvation; he has only watched, as the child only listens to a tale; he has not ended a search, but a fleeing. His utmost peace is not God, but an image, a toy for the innocent."

The Abstract Film: U.S.: COLOR DANCES #1

A film by James E. Davis, distributed by A.F. Films. (8 minutes)

"Perhaps the best way to describe my own abstract films is to call them visual music—or abstract ballet. As the musician organizes rhythms of sounds in order to stimulate the imagination of the listener and to produce an emotional response, I organize visual rhythms of moving forms of color in a similar manner and for a similar purpose.

"I try to leave the imagination of the spectator as free as possible by using purely invented, abstract forms rather than representational forms. In watching these films it is not necessary to search for hidden meanings or to try to associate these invented forms with familiar objects. The spectator may simply relax and look at these films as one would listen to music in order to fully respond to them.

"Most people seem to feel that these moving forms of color suggest the movements in interstellar space, the hidden depths of the sea, the growth of cells, etc. This is a very logical reaction because I myself am very conscious of the relationship between these films and the new worlds that the modern scientists are now making visible to us by means of high-powered microscopes, telescopes, and other new devices."

James E. Davis

A Cinema Classic: Mexico: TIME IN THE SUN

Produced by Marie Seton from Sergei M. Eisenstein's unfinished "Que Viva Mexico". Photography: Eduard Tisse. Special Assistant Director: Agustin Aragon Leiva. Editorial Supervision: Paul Burnford. Script and narration: Marie Seton and Paul Burnford. Distributed by Brandon Films. (62 minutes)

/Sound quality of this print--taken from the only existing negative--is not entirely satisfactory/ There will be a brief intermission between the first and second part of this film.

"After having completed TEN DAYS THAT SHOOK THE WORLD and THE GENERAL LINE, Eisenstein received permission (but no financial support) from the Russian government to go abroad for a holiday and perhaps to make a film. Ernest Lindgren in his book QUE VIVA MEXICO recounts that Eisenstein, his assistant, Alexandrov and his cameraman, Tisse, crossed the frontier with \$25 each. A short time later, they entered the United States, a Paramount contract in their pockets. From the beginning, Eisenstein's trip was beset by difficulties. Several of his scripts were rejected by Paramount, and the contract finally abrogated when, in his suggested treatment of Dreiser's AN AMERICAN TRAGEDY, he ascribed the crime to the influence of American society rather than to individual guilt.

In 1930, intending to make a film about Mexico, he found a backer in Upton Sinclair, the novelist and pamphleteer, and his wife, who raised money among their wealthy friends. A contract was signed which stipulated that Eisenstein was to write, produce and direct the film and to receive 10% of all proceeds. To "direct" was taken by Eisenstein to include, quite categorically, the editing of the film. Like other creative directors, he had always edited his own films, especially so since according to his theories, a film began to assume shape only in the editing process. Sinclair, in a statement widely publicized at a later time, revealed that the true purpose of his financing the picture had been to "use the money /earned by the film/ for the purpose of putting sets of my books into public libraries all over the world... /My wife and I/ have established the Sinclair Foundation for the purpose, and we are making over to it our interest in the picture..." To insure a sufficient profit for so huge an undertaking, Sinclair was determined that the film should be a box-office "hit".

In December 1930, Eisenstein and his assistants arrived in Mexico together with the "financial supervisor" Hunter Kimbrough, Mrs. Sinclair's brother and a sacrosanct Southerner. From the

beginning conflict split the company. Eisenstein fell so deeply in love with the country that he kept on shooting for eleven months, while Sinclair's expenses mounted. All during 1931, Sinclair reportedly became increasingly alarmed over what had all the appearance of a highly artistic movie, with no trace of formulaized entertainment as manufactured in Hollywood's movie factories. In addition, Eisenstein was not only making a great film, but also was having a great time. His mock-Rabelaisian attempts at humor shocked Kimbrough's cloistered sense of virtue. Accordingly, in January, 1932, on the basis of Kimbrough's undocumented reports of Eisenstein's alleged "misbehavior", Sinclair halted production on what he felt was a non-box-office film, and took over the 232,000 feet of material Eisenstein had shot, to have it edited under his own supervision.

The original scenario, as written by Eisenstein and Alexandrov, consisted of 4 separate though interrelated stories. It was not the finished film, shot by shot, but merely, as Lindgren puts it, "the ground plan, a plan which might be varied or re-arranged." The first story tells of the coming of age of a young girl, her marriage and motherhood--a story of the Mexican Indian uncontaminated by alien cultures. The second story recounts the tragic wedding of Sebastian and Maria, victims of the Spanish colonial system of peonage. The third concerns a bull fighter, while the fourth takes place during the turbulent days of the 1910 Mexican revolution. There was also a prologue based on Mexican antiquity and an epilogue prophesying the future of Mexico as a land freed from imperialist exploitation and the ancient fatality of theological mythology and superstition.

Upon abrogation of the contract, Eisenstein, having long overstayed his "leave" granted by the Russian government, hurriedly returned home and met with a cold reception. He tried, both before and after his return to gain possession of the film, but in vain. Lindgren states that the Soviet government gave no assistance in the matter; nor did the Russian state film organization Arkino in New York, although the uncut footage was offered to it by Sinclair. After trying to sell the footage as travelogue material, Sinclair finally arranged with Sol Lesser to detach one story from the footage. It was edited according to orthodox Hollywood notions of continuity and commercially released in 1933 as "Eisenstein's masterpiece", *THUNDER OVER MEXICO*. It was widely and severely attacked by critics as being a travesty of Eisenstein's intentions. Years later, Marie Seton, a screen critic and editor, and now the author of Eisenstein's biography, (*Serge M. Eisenstein*) was authorized by Eisenstein to buy as much of the remaining footage as Sinclair would sell and to edit this as best she could in accord with Eisenstein's verbal instructions. Without claiming that she fulfilled this all but impossible task, Miss Seton produced *TIME IN THE SUN*, which contains the outline of several of the original stories. The remainder of the footage was ultimately sold by Sinclair to an equipment company for a series of educational shorts. It should be added that in the 16 years that passed between the initial release of the Mexican footage and Eisenstein's death in 1948, Upton Sinclair, author of the book, *MARCH ART*, never sent Eisenstein one cent of the monies due him under the contract." *Seymour Stern* (Mr. Stern, film historian and critic, author of *The Griffith Index* and D.W. Griffith's authorized biographer, contributed material to Miss Seton's current biography of Eisenstein)

SPECIAL FRANKS FREE
A CAMERA 16 INTERVIEW WITH JEAN RENOIR - as soon as Mr. Renoir's arrival date in the U.S. is known (it is scheduled for the end of November) you will be advised of the date of this event in a special mailing.

CHILDREN - NORMAL DELIVERY - and other medical and surgical films
Wednesday, December 3rd, Central Needle Trades Auditorium, 225 West 24th Street, New York City.
Films will be shown at 8 and 9:30 PM; attendance will be as follows (show your membership card):

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Section I Sunday Members (pink membership cards)
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Section II Sunday Members (blue membership cards)
Section III Sunday Members (green membership cards)

THE CITY COLLEGE INSTITUTE OF FILM TECHNIQUES offers a number of courses in the fields of film production, history, editing, cinematography, animation and film distribution. Instructors include Hans Richter, Arthur Knight, Lewis Jacobs, Leo Soltzer and other film specialists. If interested, you are invited for a personal interview and free visit to the classes, after making an appointment. Phone the Institute of Film Techniques (1550 Amsterdam Avenue, N.Y.C.) at RA 6-0500, Extension 31. A folder outlining the various courses is available in the lobby.

MOVIE NOTES . . . (unsolicited tid-bits concerning the local movie scene..)

films worth watching for: De Sica's *UMBERTO D.*, one of his most compassionate films ever.. Rene Clément's *FORBIDDEN GAMES* (Times Film Corp.), a dramatic and moving tale of childhood in war-torn Europe, featuring two astonishing child actors.. Jean Renoir's *THE GOLDEN COACH*.. the Swedish *ONE SUMMER OF HAPPINESS*, voted best picture of the year at 1952 Berlin Film Festival and labelled in France as 'the picture that made the Parisians blush' since it contains a sequence of nude bathing which is common in Sweden. Till New Yorkers have the chance to blush? now available in 16mm for home rentals: De Sica's *THE BICYCLE THIEF* (Brandon Films, 200 West 57th Street, N.Y.C.); *THE BLUE ANGEL* (Contemporary Films, 13 East 37th Street, N.Y.C.); *TEGNER'S NEW YORK* (Cinema 16, 175 Lexington Avenue, N.Y.C.)...

Cinema 16 also has the most complete collection of experimental and avant-garde film in the country and members may rent films for home use at a 10% discount from regular rates..write for catalog.

worth reading: Marie Seton's *SERGE M. EISENSTEIN*, a human document of first-rate importance, the story of a tortured genius.. Ernest Lindgren's *QUE VIVA MEXICO*, which includes Eisenstein's scenario in full.. the recent Theodor Huff and Robert Payne books on Chaplin, illustrating different facets of the man and his work..

to be shown at Museum of Modern Art: Lillian Gish in *THE WIND* (Nov. 24-30); Stroheim's *BLIND HUSBANDS* (Dec. 1-7)



CINEMA 16

december 1952



A Special Cinema 16 Presentation: Czechoslovakia: ECSTASY
An Elekta Film Production (1933) by Gustav Machaty. Starring Aribert
Mog, Hedy Kiesler-Lamarr, Jaromir Rogos. First Prize, International Film Exposition,
Venice 1934. (77 minutes)

This is the original, uncensored version of the much-maligned early European poetic film. I probably no other film has been involved in more legal and censorial wrangling. Samuel Cummins, who imported it, waged a long battle against the U.S. Customs before a print was admitted into the country. For the next 5 years, it was submitted to and turned down by the New York State censorship authorities 12 or 14 times - even the specialists can no longer agree on how many separate court actions, appeals, re-submissions and injunctions took place. Finally, a purified version was approved for theatrical showings (eliminating most of the bathing sequence and the scene in the cabin). Another version, also prepared by the indefatigable Mr. Cummins, has Hedy seemingly wear a bathing suit in her bathing scene, divorce her husband, marry the engineer before she goes to his cabin, thus providing for somewhat incongruous continuity and ending.

"Each time I view this film I am more impressed; each time I go I discover new marvels in it. And each time I understand better why, even if there had never been a question of censorship, ECSTASY would create antagonisms. Even in its best moments the film is bound to produce a feeling of discomfort for the ordinary moviegoer, for like all of Machaty's films ECSTASY is a flagrant violation of that unwritten code which dictates that the movie-goer shall not be allowed to fall asleep. (Drugged, yes, but not sleeping..)

ECSTASY induces fatigue just as the opening pages of Proust's great work inevitably induce fatigue. This 'lenteur', from an intelligent standpoint, is precisely the great virtue of Machaty's technique. It means that he has succeeded in creating, through the medium of the film, a space condition altogether unique. Employing the medium itself as a mobile, plastic thing, Machaty allows it to expand beyond the known borders and limitations of the cinema, thereby creating the illusion of an extra-temporal world the nearest approach to which is the world of music. By use of what, for lack of a better term, we might call "slow motion" the spectator is obliged to forego his cherished grip on plot and action; he is forced, whether he will or no, to swim in the very essence of Machaty's creation. Beneath the public's hostility is the grudging admission of the presence of a disturbing force. It is this force which D.H. Lawrence is constantly suggesting to us whenever he deals with "blood consciousness". It is a force, as he himself has said, which resides in the solar plexus. The rhythm dictated by this ganglia of nerves and blood-vessels is in direct opposition to the rhythm which we have set up through our tyranny of mind and will. This rhythm elevates to its former prestige and glory the hegemony of the instincts; it regards the mind as a tool.

Those who have already grasped the significance of this new attitude towards life have little quarrel with the deficiencies of the plot. The terrible emphasis today upon plot, action, character, analysis, etc. - all this false emphasis which characterizes the literature and drama of our day - simply reveals the lack of these elements in our life. We want plot because our lives are purposeless, action because we have only an insect activity, character development because in turning in upon the mind we have discovered that we do not exist, mystery because the dominant ideology of science has ruled mystery out of our scope and ken. In short, we demand of art a violence and drama because the tension of life has broken down.

The IDEA behind this film, I need hardly say, is the dominating idea back of all Lawrence's writings... the idea of an automatic death, a DEATH IN LIFE. As the story is related to the public by the critics the husband is always referred to as an "old man". Now it is true that the husband is considerably older than the wife, but he is decidedly not an old man. He is, in fact, from a sane point of view a man decidedly at the peak of life; but he is something much worse than an old man - he is a dead man. To miss this is to miss everything. Machaty has given us a living man who in the very prime of life has gone dead.

In the very beginning of the film there is contrasted the slow, plant-like movements of the girl's body as against the mechanical, rigid, corpse-like gestures of the husband. The most remarkable example of contrasts is given us in the scene where the girl lies on the marriage bed dreamily regarding her fingers; the merest sensation of movement seems to awaken in her a sense of wonder, of the mystery of life boundless and manifold. This scene is, in its implications, one of the most profound and subtle which Machaty has given us. This dreamy blood-stirring, this sensual apathy so vitally different from the husband's apathy, makes us aware with terrific intensity of a world of sensation which the ordinary films studiously ignore.

The engineer does not function as engineer, nor is the young girl, the wife, merely the personification of a bourgeois ideal. They are stripped down, in typical Lawrencian fashion, in order to gravitate towards each other as man and woman. They would meet inevitably, no matter what barriers existed between them. Naturally, where they represent opposing worlds, the attraction is augmented; it is part of the Lawrencian theory of tension, of dynamic counterpoint. Characteristic is also the insistence on making the woman the aggressor.

In ECSTASY the drama is one of life and death, life impersonated by the two lovers, death by the husband. The latter represents society as it is, while the lovers represent the life force blindly struggling to assert itself.

The drama ultimately concludes with the woman's desertion of her lover. The important thing, from the Lawrencian standpoint, is the recognition of the sacred aspect of sex, of life through sex.

For her the moment of illumination was the supreme thing. That is why the seeming trend of fulfillment, the rendezvous with the lover in the inn, falls flat. It falls flat purposely. It is inserted merely to indicate the eventuality ahead. The brimming champagne glasses, the bubble, the overflow, the effervescence which the union symbolizes, enables us to focus again upon the eternal character of this drama. The life quality is preserved by symbol and ritual. It is a gush and overflow, a breaking of bounds and limits, and it stands out forcefully in contrast to the husband's cautious, measured, analytical movements. The girl may eventually desert the man she loves, but the spark remains, is passed on."

excerpts from Henry Miller's THE COSMOLOGICAL EYE, (New Directions)

The Poetic Documentary Film: U.S.: LAND OF ENCHANTMENT

An Affiliated Films Production, written and directed by Henwar Rodakiewicz for U.S. Information Service. Camera: Boris Kaufman, assisted by Leonard Stark. Music: Manuel Rosenthal. A U.S. State Department film, not available for showings in the U.S. (27 minutes)

This is undoubtedly one of the most creative American documentary films produced in the last ten years. Beautifully photographed by Boris Kaufman (Jean Vigo's cameraman), it is the work of Henwar Rodakiewicz (who wrote the scenario for THE CITY, THE WAVE). The approach is poetic and impressionistic, suggestive rather than didactic:

"My objective was to reveal the essence of the Southwest. The idea occurred to have Georgia O'Keeffe, in person as well as in painting, as a point of reference and departure, thereby immediately eliminating the usual travelogue conceptions. Thus I was able to concentrate on the spirit and texture of this enormous land, rather than becoming involved in the banal irrelevancies of geography resources, industries and statistical figures which never give one the feeling of any region. I wanted the audience to experience the Southwest - to feel they had been there. To have validity, the film had to be sharply interpretive of the essence of the country. Scenery could not be idly chosen, photographed and edited as haphazard shots. Certain of O'Keeffe's canvasses were chosen as starting points from which the camera would branch out into the living country - enlarging on the theme of the paintings, travelling along a delicate linkage of associations - and then returning to more paintings or to her in person as another point of reference.

Sound, whether music or words, had to be in harmony and add dimension to the film. Except for an introduction and a few necessary bridges, the writing consisted entirely of free translations of Indian songs and myths. The poetic ability of these legends to catch sweeping ideas in the barest few words was enhanced by keeping the narration extremely sparse. We also recorded a number of native songs, both Indian and Mexican, among them a very old Penitente chant, all done on location. Thus the words and thoughts on the sound track were indeed of the same texture as the land, for they were born there."

HENWAR RODAKIEWICZ

RE: JEAN RENOIR

By the time you read this program note, you may have already received an announcement giving the date of this event through the mail. If you have not, it means that Renoir's departure from Europe has once more been delayed (he is completing work on his new film). Just as soon as he arrives here, you will hear from us.

currently being prepared for American release.. Max Ophuls' LE PLAISIR with Jean Gatin, Danielle Darrieux, 3 stories on the eternal theme of pleasure by de Maupassant, done with the same style and grace that distinguished the director's previous LA RONDE (banned by the New York censors).. THE STAIRCASE (provisional title), based on an actual incident, wherein 70 girls were hurt and one killed in a stairway collapse in an office building where they had gone to apply for a job - an incisive film by di Santis (BITTER RICE) ... WIFE FOR A NIGHT, hilarious Italian comedy of marital mixups, with Gina Lollobrigida... WE ARE ALL MURDERERS, Andre Cayatte's overwhelmingly moving plea against capital punishment..

films that have been returned by their American distributors as being too grim for the "gay American temperament": ... Strindberg's DANCE OF DEATH, filmed in France with Erich von Stroheim and Denise Vernac as the married couple who hate each other so violently.. and Luchino Visconti's LA TERRA TREMA, European prize-winner .. and that may also be the fate of Curzio Malaparte's THE FORBIDDEN CHRIST, one of the strangest and most powerful films since the war.. it has a religious procession, a traditional medieval pageant, that is one of the most grotesque things ever filmed and an ending that is unforgettable.. Consensus of opinion seems to be that Rossellini's EUROPE 1951 is a flop, despite the presence of Ingrid Bergman, and may not be released here.. Fabst has completed LA MAISON DU SILENCE, a philosophical study of a group of men seeking refuge from the world in which each of them has been hurt in some way or other.. Hans Richter is working on a color film about a "super chess game" in which the moves are "philosophically made" by live players including Duchamp, Cocteau, Man Ray .. Did you know that RULES OF THE GAME, which Cinema 16 will show, is Renoir's favorite film? .. A Chinese film set entirely in a bordello was rejected in toto by the New York censors.. and it would have been such a novelty, too .. it's anybody's guess if THE RESPECTFUL PROSTITUTE, recently completed in France, will be shown here.. The great Dovzhenko recently made an anti-American film for his Soviet masters.. and Pudovkin is as far from such masterpieces as MOTHER and THE END OF ST. PETERSBURG as he can be.. and Eisenstein is no more..

(prepared by HERMAN G. WEINBERG, American correspondent, "Cahiers du Cinema" (Paris) and "Bianco e Nero" (Rome). Subtitled and adapted many famous foreign films for America, including OPEN CITY, SHOESHINE, PAISAN, MIRACLE IN MILAN and the forthcoming FORBIDDEN GAMES Author of the forthcoming book, "Sin and Cinema")



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A Special Cinema 16 Presentation: THIS IS ROBERT

Produced by Dr. L. Joseph Stone and Mary S. Fisher at the Department of Child Study, Vassar College, in collaboration with the Sarah Lawrence College Nursery School. Technical Director: Jules Bucher. Restricted distribution to qualified groups only: New York University. (83 minutes)

There will be a brief intermission between Part I and II of this film

"Ideally, this film should be seen more than once, for it is a study film crammed with information about a child studied over a period of years. While fictionalized children may be simple, ROBERT is complex, because ROBERT is real. Because it will be possible to see the film only once, these notes have been prepared to clarify its purposes and methods.

Synopsis of the Film. The film traces the growth of Robert, an aggressive, "difficult", yet thoroughly charming and appealing child, from his arrival in nursery school at two through his first year in public school at seven. Blundering, confused by adult pressures at home, Robert's haphazard aggression in school is seen as a consequence of various strains - a strong defensive counterattack against the whole encroaching world. The steadying influence of his mother, and his teacher's firm, consistent and affectionate treatment brings him safely through the stresses of the preschool years to (at least externally) a smooth adjustment and enjoyment of his public school life, without the outbursts and inflammability of his early years. But from the basic personality pattern that emerges through the whole course of the film, it is clear that he is a vulnerable child.

The scenes that make up the film show Robert in the daily routines of modern nursery and elementary schools, dealing with things and animals; with people, large and small; with the pediatrician. Robert is also seen in a number of projective situations, the results of which seem to symbolize and typify the behavior and attitudes shown in the free play situations. Thus the film, incidentally, demonstrates the value and economy of this approach to studying children. The clarity of the presentation is increased by comparisons with other children, emphasizing the uniqueness and specificity of the pattern of personality that is Robert's. Thus, like all other films in the Vassar Series ("Studies of Normal Personality Development"), the film is a means of learning the subtle "language of behavior" by which every individual constantly and unwittingly tells the discerning observer about himself and his deep-lying needs and attitudes.

Arrangements of Topics in the Film. The organization of the material in THIS IS ROBERT is topical rather than chronological; that is, a particular aspect or characteristic of Robert is followed through various age levels; then the next aspect is similarly examined. In this way, it is possible to develop each of the important characteristics of Robert more fully. We have found that this is not in the least confusing if the audience has been told to expect it in advance. Our purpose is not to show step-by-step how Robert grew, but to exhibit in longitudinal section his kind of personality, so his age "skips around". The ten major units in the film are: 1) Medical Examination; 2) "Robert is alive"; 3) Coordination; 4) Social behavior; 5) Aggression and hostility; 6) Comfort patterns; 7) Robert's family; 8) Explaining Robert's need for affection; 9) Robert settles down; 10) Robert at seven.

Explanation of Three Aspects of the Film. Some situations bulk larger in the film than they actually did in Robert's nursery school life. One of these is the medical examination (by Dr. Benjamin Spock). This has been retained as a rather long sequence because it provides a general introduction to Robert in relation to friendly adults. Medically he is a normal, healthy child. The sluggishness of his reflexes is in no way pathological.

Another overloaded sequence is that on coordination. These scenes help to establish the picture of Robert in action. Thus, like the medical examination, they serve a double purpose; the zest and eagerness of his approach must be seen as well as his clumsiness.

The third aspect of overweighting has to do with the experimental projective techniques. It should be emphasized that these techniques which are seen so extensively in the film, and which so incisively aid our understanding of Robert, actually occupied considerably less than one-half of one percent of Robert's time in school.

Robert and his family. The doll sequences showing characteristic family situations can in no way, of course, present the full flavor and richness of Robert's life in his family. The doll method has been chosen as an arbitrary device to permit us pictorially to portray certain key situations.

It may help here to restate some of the positive points made about Robert's family: Robert did enjoy the richness and warmth of life in a large family; he benefited steadily from his mother's fond, firm support and affection; his father and he became better and better friends as Robert grew older and could share more of his father's tools in carpentry, etc.; after he was four, the family living conditions were far less crowded and tense.

What chiefly troubled Robert as we see it, was the lack of clarity and consistency; the uncertain and unpredictable nature of the barriers that he faced (though all children must face barriers) from one time to another and from one adult to the next.

THIS IS ROBERT as a film. We were keenly aware of numerous cinematic flaws in the film at the time it was released for restricted use. We are still aware of them - but after ten years no comparable full-length portrait of personality development has appeared. ROBERT grew as our film equipment and knowledge grew; had we been able to start afresh at the point we left off, a much better film would have been made. Many of the scenes are amateurish in quality; we had no professional help or sound equipment until the very end of filming. Most severe handicap of the film: the idea of filming Robert did not exist until after we had known him for a few years. Hence, if we are nonetheless proud of the film it is because of what it is as a totality; because it is an honest attempt to convey what we came to know of one boy and the affection we came to feel for him; for his zest, his charm, his contagious warmth and enthusiasm."

Dr. L. Joseph Stone, Professor of Child Study, Vassar College



YOU MIGHT WISH TO TELL YOUR FRIENDS

that a limited number of memberships in Cinema 16 will be available starting with our spring series. (Memberships had not been available for several months). We shall be glad to accommodate your friends on a strict "first come, first served" basis.



THIS IS THE LAST PERFORMANCE OF OUR FALL/WINTER SERIES

Programs and tickets for our spring series will be mailed to you on or about February 15th. The first program of the spring series will take place in March. There will be no regular Cinema 16 showing during February. However, there will be a "special event": February 25th, at the Central Needle Trades Auditorium .. Sidney Meyers in person discussing his film THE QUIET ONE. The film will be shown. Further details will be included in the mailing mentioned above.

NO SMOKING, PLEASE

The Fire Department has requested us to announce that smoking is not permitted in the Central Needle Trades Auditorium. Please do not violate this ruling.
At the Paris Theatre, smoking is permitted in the mezzanine.



LATECOMERS

Our performances start on time (7:15 and 9:30 PM at the Central Needle Trades Auditorium; 10:55 AM at the Paris theatre). By groping for a seat in the dark (usually only side seats are left) you are inconveniencing yourself and others.. so won't you please come on time?

SEATS ARE NOT RESERVED

In fairness to our other members, we cannot permit you to "hold" seats for your friends .. so please do not occupy seats with coats, etc...

THE LARGEST COLLECTION OF EXPERIMENTAL & AVANT-GARDE FILMS

in the U.S. is available for rental from Cinema 16 for your home or club show (including such favorites as PSYCHE, BE GONE DULL CARE, THE LEAD SHOES, OBJECT LESSON, WEEGEE'S NEW YORK, GLENS FALLS SEQUENCE, THE WORLD OF PAUL DELVAUX). 10% reduction in rental rates for members. Write for our new catalog to Cinema 16, 175 Lexington Avenue, NYC 16.



WE LOVE TO RECEIVE LETTERS..

if you want to praise .. or criticize .. or recommend a film .. let us hear from you.

A MANILA ENVELOPE

containing irreplaceable philosophy notes was lost at the Renoir screening. If found, please phone us at MU 9-7288.

100 FREE TICKETS

A number of instructional films made by the City College Institute of Film Techniques (including films on accident prevention, the Rorschach test, and films for the CCNY Art Department) will be shown at its 10th Anniversary Celebration, to be held at the Museum of Modern Art, January 22nd, at 8:30 PM. Speakers include Hans Richter, Director of the Film Institute, and Richard Griffith, Curator of the Museum of Modern Art Film Library. Free tickets are available to the first hundred Cinema 16 members who send a self-addressed, stamped envelope to Cinema 16, 175 Lexington Avenue, New York City 16.



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LA REGLE DU JEU: La Nouvelle Edition Francaise, 1938. Director: Jean Renoir. Script: Jean Renoir, Koch. Camera: Bachlet, Jacques Lemare, Alan Renoir, Alphen. Art Directors: Louric, Douy. Music (from Mozart, Monsigny, Saint-Saens); Roger Desormiere. Producer: Claude Renoir. Editors: Marguerite Renoir, Mme Huguet. Players: Dario, Nora Gregor, Roland Toutain, Jean Renoir, Mila Parely, Paulette Dubost, Carette, Gaston Modot.

"La Regle du Jeu was Renoir's last film in France and his last really personal document. It represents not only the height of his brilliance as a film maker, but the richest development of his humanist approach to the kind of life he understood best . . .

"The story of this last film is of a weekend party in a country chateau. Its wealthy owner, Robert de la Chesnyest, has just effected a reconciliation with his wife Christine, and decides to abandon his mistress, Genevieve (also invited to the party). To the houseparty, a mutual friend, Octave (played by Jean Renoir), brings an airman, Jurieux, with whom Christine has been enjoying a mild adventure. Jurieux, however, believes himself genuinely in love with her, and she with him. These intrigues and unresolved misunderstandings are typical of the society in which La Chesnyest moves: easy-going, spoilt, instinctively unprincipled people who always evade important issues in life. They see love in terms of adultery or flirtation, it is enough to profess honesty rather than practice it, to manoeuvre elegantly through misunderstandings rather than try and resolve them. They rely on luck, charm and their own talents for light deception to carry them through. Left to themselves, they will continue to manipulate feelings and situations; but the good-natured and simple Octave, and Jurieux the airman, capable of enduring feelings, are unrecognized intruders in this society. They threaten, more seriously than they realise, to overturn its whole equilibrium.

"But the final denouement is due not only to the incursion of non-deceivers. Another of La Chesnyest's foibles is to patronize the lower classes, and on the morning before the guests arrive he discovers an engaging poacher on his land. He takes a liking to him, and gives him a position on the domestic staff. The poacher immediately makes outrageous love to the gamekeeper's flirtatious little wife, and his comic pursuit of her, the gamekeeper's simmering jealousy, are recurring motifs in the events of the weekend. It is the gamekeeper who, seeing Jurieux at night in the grounds with a woman he takes to be his wife (it is really Christine), shoots him. In the early light of morning all the guests line up on the terrace, silent and frightened, as the body is carried back to the house. With a final twist of the screw, Renoir shows that most of the guests believe that La Chesnyest has really shot Jurieux for attempting to elope with Christine.

"The complex intrigues of this extraordinary tragi-comedy are handled with a skill no less many-sided. The film's lucid though occasionally untidy progression is all the more remarkable in view of the way it was made. Renoir had no final script; he shot the film in sequence, improvising some scenes as he went along - particularly his own part. There are two passages, however, of exciting shape and tension: the sequence of the guests going out on a shoot - the refined brutality of this occupation is conveyed almost entirely in natural sound and images - during which Christine accidentally catches sight of her husband with Genevieve through her binoculars. And we realise that La Chesnyest is much too weak, too malleable, ever to break with her. The other scene is the fancy-dress ball, in which the guests dance, mime, and clown, some of them dressing up as skeletons and performing with unconscious irony a dance of death."



- Gavin Lambert (Sequence 11) -

LA REGLE DE JEU

Made in 1938 and banned by the Vichy government as an immoral subject. Released internationally only since 1945. Considered one of Renoir's best films in Europe. Fanned by the New York critics. Ran at the 5th Avenue Playhouse for one week.

Jean Renoir appears in the role of Octave (the young pilot's friend).

"In a recent international survey conducted by Sight and Sound magazine of the film critics' personal choice of the 'ten best ever made,' *THE RULES OF THE GAME* came very high in the final averages, despite its failure to be included by the American critics who, when it was first presented in New York two years ago, largely ignored it. The English, French and German critical fraternities have unanimously, on the contrary, acclaimed the film; but the English and German public, like the American, appears to have missed its point. For a work so widely acknowledged to be the most remarkable achievement not only of its director but of the French cinema this is a pity.

"The fact that the American reaction has so far been one of indifference rather than hostility, however, suggests that the film has been simply misunderstood here. For an American the particular French milieu that the film portrays is, on the surface, difficult to appreciate; he does not know this precise thing first-hand, and a similar situation may not very often arise in American society where the traditions and refinements are neither so deep nor so strong. It should help, however, for the American viewer to imagine a similar weekend party taking place at a country estate attended by an equivalent group of wealthy New Yorkers. Seen this way the situation portrayed in the film becomes at once almost dangerously familiar.

"I say 'dangerously' because *THE RULES OF THE GAME* is an incisive, creative (not necessarily realistic) portrait of decadent European society, of a group of people incapable of working out their lives except according to a destructive code, the 'rules of the game' referred to in the title, in which the social lie governs even the most intimate human relationship. Made in 1938, the film points to, purely as a work of art and not of propaganda, the imminent collapse of France. Those who have spent any time in France since the recent war will recognize here the earlier full flowering of a segment of society now somewhat chastened, less powerful and less in evidence.

"Beyond the moral implications of the film it is easy to find other, more readily accessible riches, and the presence of these makes it difficult to understand the American critical failure. Brilliant and assured in its technical execution, the film gives a keen and balanced portrayal of character, replete with a number of individually excellent performances, and is full of innumerable telling directorial touches that lift it way above the usual 'superior' European film. At its image level alone the film is truly an extraordinary achievement. Observe the use of deep-focus photography (before Orson Welles), the fluid moving camera, the vivid natural sounds, all blended together with perfect control. The emotions and continuity of action are perfectly sustained without the crutch of background music. And the image material itself is uniquely cinematic: the callous and brutal rabbit hunt; the dance macabre pointing ironically to the incipient tragedy; the interplay between the world of the servants and that of the masters; and the hysteria which characterizes the half-farical chase climaxed by the breaking down of the monstrous calliope. The inter-acting overtones and suggestions of the pattern established create a richness and perfection very seldom achieved on the screen.

"The total effect of *THE RULES OF THE GAME* adds up to much more than the simple sum of its finely inter-related parts. Though the characters whose drama we watch are no longer capable of tragic stature, the gratuitous tragedy at the end leaves both them and the spectator sobered and shaken. It is, however, due to his more objective position, the spectator's catharsis and lesson; the characters, hopelessly enmeshed in their life of intrigue, persist even at the conclusion in mis-interpreting the incident according to 'the rules of the game.' It is a work which deserves, even requires to be seen more than once because it is that very rare thing: a film which uses the cinema in a way commensurate with its potential as a medium for creative expression. Consequently each viewing rewards us with a greater understanding of the human condition of which we must become fully aware in the complex evolving present of Western Society."

Curtis Harrington

Curtis Harrington, experimental film maker and film critic, has written frequently for Theatre Arts, Sight and Sound, Hollywood Quarterly and Les Cahiers du Cinema; his films, *FRAGMENT OF SEEKING*, *PICNIC* and *ON THE EDGE* have all been presented by Cinema 16.

Other films by Jean Renoir: *LA CHIFFONNE*, *LES BAS FONDS* (The Lower Depths), *LA BÊTE HUMAINE* (The Human Beast), *GRAND ILLUSION*, *PARTIE DE CAMPAGNE* (A Day in the Country; part of the "Ways of Love" trilogy), *THE RIVER*. Soon to be released: *THE GOLDEN COACH*.

1 Wednesday, March 4, 11 .. Central Needle Trades Auditorium
Sunday, March 8, 15, 22 .. Paris Theatre

CHRIST AMONG THE PRIMITIVES The Art Film: Italy
Set to Roman Vlad's aggressive musical score, this brilliant if controversial art film uses astonishing primitive sculptures to trace the evolution of religious motives in early man. An IFE Release.

LAND OF THE LONG DAY A Cinema 16 "Special"
This 1952 Robert Flaherty Award Winner is a poetic and impressionistic account of Eskimo life on Baffin Island during the short Arctic summer. A sensitive evocation of primitive life, accompanied by Eskimo songs. A NEC Release.

THE GARDEN SPIDER The Scientific Film: Italy
Undoubtedly one of the best post-war scientific films, this beautifully photographed close-up study of a spider at work reaches almost poetic intensity. An IFE Release.

MAMBO The Abstract Film: U.S.
A swift and powerful color abstraction, set to the savage rhythms of a mambo. A Kinesis Production by Jordan Balson.

IMAGES FROM DEBUSSY The Poetic Film: Franco
Restless reflections of trees, clouds and landscapes in water provide a poetic illustration of Debussy's music. An AF Films Release by Jean Mitry (Pacific 231).

SPECIAL EVENTS

(In addition to the regular showings—free to members—admission by membership card. All events at the Central Needle Trades Auditorium, 225 West 24th Street at 7:15 and 9:30 P.M.)

Wednesday, February 25th:

SIDNEY MEYERS
director, writer, editor of
THE QUIET ONE

will introduce and discuss the film.
"A serene masterpiece" *The New York Times*. International Prize winner, Venice and Edinburgh Festivals.

Tuesday, March 10th:

KAMERADSCHAFT

Long unavailable, this masterpiece of social realism is at last presented to American audiences. Robb's somber drama of a mine disaster on the French-German border carries a profoundly moving message of international brotherhood.
"Probably the most important artistic experiment in German film history."—*Manvelli*, *Experiment in Film*.

Tuesday, March 17th:

SECRETS OF A SOUL

The first psycho-analytic film ever made: A memorable early German film by G. W. Pabst, re-discovered by Cinema 16. Based on one of Freud's case histories, it tells of a man's anxiety toward and his elimination by analysis.

2 Wednesday, April 15 .. Central Needle Trades Auditorium
Sunday, April 12, 19, 26 .. Paris Theatre

VAN MEEGEREN'S FAKED VERMEERS Belgium
This remarkable film—an artistic detective story—recounts one of the most fabulous heaves in the history of art and its subsequent exposure by science.

FORM IN MOTION The Experimental Film: U.S.
The "secret life" of tableware: A mysterious film ballet, in which spoons, forks and cups reveal their subtle and delightful fascinations. By Jose Paven.

JOHN GILPIN The Animated Film: Great Britain
Ronald Searle, the noted British illustrator, animates a delightful 19th Century ballad by William Cowper. From the British Film Institute's *Painter and Poet* Series.

THAT THE DEAF MAY SPEAK The Educational Film: U.S.
A sensitive and compassionate film study of the emotional and educational problems confronting children deaf from birth in a "hearing" world. A Campus Film Production for Lexington School of the Deaf.
"An outstanding motion picture achievement!"—*Edinburgh International Film Festival* 1952.

BOP SCOTCH The Abstract Film: U.S.
Colorful flagstones and paving textures are syncopated with strident and restless bop music. A Kinesis Film by Jordan Balson.

Wednesday, April 8th:

LES FILMS MAUDIT: An Evening of Damned Films

A special program of films not recommended to the squeamish, yet important in their own right: introduced by Ames Vanel, Executive Secretary of Cinema 16.

VAMPYR

Dreyer's eerie masterpiece, one of the greatest horror films ever made, here presented in its original version. A startling and fantastic story, pervaded by nightmare and obsession. Includes the funeral sequence, one of the most astonishing scenes ever filmed.

FIREWORKS

By Kenneth Anger. International Prize winner, Brussels, Cannes and Paris Film Festivals.

"Despite the difficulties of 'forbidden' subject matter, the film's intensity of imagery produces an effect of imaginativeness and daring honesty which on the screen is startling."—*Lewis Jacobs*, *Hollywood Quarterly*.

THE BLOOD OF THE BEASTS

Georges Franju's tormented and controversial masterpiece, the artistic sensation of Paris and London: a film of savage honesty and violent visual impact. Grand Prix Jean Vigo, International Film Festival 1950.

Tuesday, May 12th:

ARCHER WINSTEN

noted film critic of the New York Post will introduce and discuss Carl Dreyer's neglected masterpiece—

DAY OF WRATH

a story of passion and jealousy under the shadow of religious fanaticism and repression, set in the 17th century

3 Wednesday, May 13 .. Central Needle Trades Auditorium
Sunday, May 10, 17, 24 .. Paris Theatre

CORAL WONDERLAND The Scientific Film: Australia
A journey into a mysterious universe: Luxurious coral growths and startling underwater creatures of the island reefs come to life in magnificent color under the microscope.

SONG OF THE PRAIRIE A Czech Puppet Film
A delicious satire on Westerns, enacted by Trnka's (*The Emperor's Nightingale*) charming puppets, complete with a damsel in distress and a rootin' tootin' climax.

PLAGUE SUMMER The Experimental Film: U.S.
The record of a journey of six allegorical characters through landscapes brutalized by war. A hand-drawn adaptation by Chester Kessler of Kenneth Patchen's *Journal of Albion Moonlight*. "Drawn with extraordinary imagination."—*Lewis Jacobs*, *Experiment in Film*.

MAYA THROUGH THE AGES A Cinema 16 "Special"
An exploration of the most brilliant New World Civilization of Pre-Columbian times, including Healey's historic trek into the jungles of Chiapas, the discovery of the temples of Bonampak with their unique frescoes, and his unforgettable encounter with the present day descendants of the Mayas, the strange Lacandona Indians, Stone Age-survivors in our time.

CINEMA 16

SPRING 1953 PROGRAMS

Cinema 16's private showings are open to members only. Membership includes free admission to all programs—14 performances per year—consisting of 7 regular screenings and 7 special events. All regular screenings and special events until the summer are listed in this brochure. No screenings during the summer. Fall programs will be announced in September. Membership can begin with any performance and extends for one year thereafter.

Regular screenings are presented on Wednesday nights, 7:15 and 9:30 P.M. at the Central Needle Trades Auditorium, 225 W. 24th Street, and on Sunday mornings, 10:55 A.M. at the Paris Theatre, 4 W. 58th Street. Identical programs presented Wednesdays and Sundays. You can join for either day.

Regular Membership (Wednesday or Sunday Series): \$10. Special rates (available for Wednesday Series only): Any 2 memberships \$17. Groups of 5 or more: \$8. each.

for further information, write or call

CINEMA 16, 175 Lexington Ave., NYC 16, MU 9-7288

program notes

cinema 16

april 1953

The Art Documentary: Belgium: VAN MEEGEREN'S FAKED VERMEERS

A Sofedi Production, directed by G.A. Magnel and Jan Botermans. Distributed by Films of the Nations Distributors. (27 minutes)

Some day Hollywood will undoubtedly produce a fictionalized biography of Van Meegeren, the embittered Dutch artist, who made three and a half million dollars by forging Vermeers that were authenticated by art experts all over the world. In the meantime, this unusual documentary film--an artistic detective story--tells the actual story of one of the most fabulous hoaxes in the history of art. It demonstrates both Van Meegeren's techniques of falsification and the scientific tests used to uncover the fraud (micrographs, X-rays, examination of pigments). Various cinematic devices, including the "split screen" are skillfully used for contrast and comparison in a step-by-step reenactment. The result is an absorbing film study in true documentary tradition.

The Experimental Film: U.S.: FORM IN MOTION

A film by Jose Pavon. Distributed by Cinema 16. (7 minutes)

This "first film" by a New York art director is a poetic exploration of otherwise inanimate objects. Spoons, forks and cups are made to reveal their subtle fascinations, while the musical score reinforces the mysterious atmosphere. The film maker exhibits a fine feeling for forms, patterns and pleasing colors, and deftly manipulates recognizable objects until they begin to assume a semi-abstract character.

The Animated Film: Great Britain: JOHN GILPIN

A British Film Institute Production by John Halas, assisted by Joan Maude and Michael Warre. Poem by William Cowper, narrated by Cecil Trouncer. Drawings by Ronald Searle. Distributed by British Information Services. (10 minutes)

In order to provide painters with a new medium and new sponsors, the British Film Institute recently commissioned a number of contemporary British painters to produce "scripts in pictures" designed especially for the screen, and to have each script based on a poem. The series is entitled "Painter and Poet" and JOHN GILPIN is one of the films. The poem is by Cowper, the well-known 18th Century poet; the art work by Ronald Searle, one of Britain's most incisive illustrators and cartoonists.

The Documentary Film: U.S.: THAT THE DEAF MAY SPEAK

A Campus Film Production for the Lexington School for the Deaf (under a grant from the estate of Lt. Lester N. Hofheimer, Jr.) Directed by Nat Campus. Written by Ralph Schoolman. Available from the Lexington School for the Deaf. (42 minutes)

This is a sensitive and compassionate study of the emotional and educational problems confronting children deaf from birth in a "hearing" world. It was filmed in the classrooms and features the actual children and teachers of the Lexington School for the Deaf, an 84-year-old institution supported in part by the Federation of Jewish Philanthropies of New York. Here the deaf children live together all week--going home only on week-ends--because speech training, to be effective, must be begun early and conducted intensively. No sign language is taught and none is permitted. Training in speech and lip reading is made a part of every subject, for the children are taught a full school curriculum rather than just that concerned with overcoming the handicap. The film was produced by the Lexington School to demonstrate its methods for other schools and primarily to provide the general public with a greater understanding of the problems of the deaf. The hearing world is too often indifferent, impatient or even hostile to the deaf. Patience is needed, for even when deaf youngsters do learn to reproduce the sounds of speech they have never heard, their intonation and inflection may still have a flatness that makes their conversation somewhat difficult to understand.

Although no candid camera techniques were used, the children show no camera consciousness--thanks to both the talent of the film maker and the condensation of 50,000 feet of film into less than 2000. It is a professional film job in every respect and manages to avoid most of the sentimentality which seems to be inevitable with films of this type.

The Abstract Film: U.S.: BOP SCOTCH

A film by Jordan Belson, assisted by Patricia Marx, produced and distributed by Kinesis (1952) (3 minutes)

As in FORM IN MOTION, this film reveals the unexpected attributes of every-day objects. Colorful flagstones, paving textures and other patterns are syncopated with jarring and restless bop music to create a highly original (if at times visually tiring) semi-abstract film. The camera itself participates rhythmically, elliptically in the agitated movements.

A LIMITED NUMBER OF FREE COPIES of "SIGHT AND SOUND" (March 1953 Issue) are still available upon presentation of your membership card at the desk in the lobby. "SIGHT AND SOUND" is undoubtedly one of the best film magazines in the English language. This issue sells for 75¢ at the newsstands; contains 50 pages of film news, articles by leading film critics, many photographs and reviews of new films from all over the world. This is another free bonus offered to Cinema 16 members only.

DON'T FORGET....DAY OF WRATH....introduced by ARCHER WINSTEN....Tuesday, May 12th, 7:15 and 9:30 PM, Central Needle Trades Auditorium, 225 West 24th Street. Regular 7:15 PM Wednesday Members and Section I Sunday Members attend at 7:15 PM; Regular 9:30 PM Wednesday and Section II and III Sunday Members at 9:30 PM...but if you really MUST switch, you may do so without letting us know.

3/17/53

cinema 16

SECRETS OF A SOUL

Germany, 1925. Directed by G.W. Pabst. Scenario by Colin Ross and Hans Neumann; prepared under the supervision of Dr. Hanns Sachs, Dr. Nicholas Kaufmann and Dr. Karl Abraham. Camera by Guido Seiber. Design by Erno Metzner. Produced by the Scientific Department of UFA. Cast: The Husband—Werner Krauss; The Wife—Ruth Weyher; The Mother—Ilka Gruning; The Cousin—Jack Trevor; The Doctor—Pavel Lavlov.

The scenario for this film is reputed to be based on one of Freud's actual case histories and was written under the supervision of three leading psychoanalysts of the period who were his pupils. It was the first attempt to illustrate Freud's theories of the unconscious on the screen.

G.W. PABST

The director chosen to make the film was G.W. Pabst, who, in retrospect, emerges as one of Germany's greatest directors, ranking very near F.W. Murnau and quite above Fritz Lang. Secrets of a Soul was Pabst's third film. He previously had made The Treasure (1924), a fantasy, and The Joyless Street (1925), an effective but perhaps overly melodramatic study of vice and corruption in post-war Germany. Pabst's first film suggested his imaginative power, his second demonstrated his sense of the dramatic and his sensibility to the social situation. The third seems to have served to introduce him (although the poet H.D. had already remarked, when writing about The Joyless Street, that Pabst "takes the human mind.....as far as it can go.") to psychology, in the most conscious way. His succeeding films, at least during the next four years, were incisive studies of individuals, with a strong emphasis placed upon their sexual motivations. These include Crisis (1926), a study of the sexual crisis in a woman's life; The Love of Jeanne Ney (1927) a complex story of international intrigue in which the psychological motivations of the characters are revealed with brilliant insight; Lulu (1928), from the two plays Earth-Spirit and Pandora's Box by Frank Wedekind, in which the leading character is "the final essence of the sexual impulse in a woman" (Paul Rotha); and The Diary of a Lost Girl (1929), which, while retaining the usual emphasis on the psychological development of the characters, also probed, as The Joyless Street had done, the social milieu of the setting.

With the coming of sound, Pabst made a masterful adaptation of Berthold Brecht and Kurt Weill's Threepenny Opera, a film that remains stylistically unique in his career, and then left his former preoccupation with psychology to emphasize the social theme, adapting his rather complexly evolved style to a documentary-like simplicity. He made Westfront 1918, a pacifistic war film, and Kameradschaft (1931), the story of a mining disaster in which the Germans come to the aid of the French, demonstrating thus the unimportance of national differences. Following these two, however, Pabst's films become more and more marked by a diversity of theme which points to a diminishing of the personal motivating spirit that dominated his previous work. He made a second version (the first was done in France in 1922 by Jacques Feyder) of Pierre Benoit's fantastic novel L'Atlantide (1932) and an adaptation of Don Quixote (1933) with Feodor Chaliapin. He went to Hollywood during the mid-'thirties but was unsuccessful there, and subsequently went to France. There he directed and supervised several now forgotten films, and then returned to Germany during the war. Since the fall of the Nazis he has made a film in Vienna that caused some political controversy and disappointed the critics, and recently has been engaged to direct a vehicle for the French star, Jean Marais, in Italy.

SECRETS OF A SOUL

The late film critic Harry Alan Potamkin, writing in 1933, pointed out that in Secrets of a Soul Pabst "relates the case, rather than renders the mind of the case.....Because Pabst himself is not, evidently, a Freudian fanatic, the film has no self-excitement; it is orderly, clean and without affectation." Although there is an opportunity, especially in the dream sequences, for the director to indulge in surrealist or expressionist mannerisms, he avoids them. Potamkin goes on to say that Pabst "could not escape, given the fee-simple case of an obsession, a blunt pedantry in recounting the thesis of the knife and the 'soul.' If the narrative is warmed to more than a formulation that is because of the zealous acting of Werner Krauss."

More indicative, perhaps, of the film's original revelatory force, are the following remarks from a review of the film made by one of the members of the National Board of Review in 1926: ".....to the lay mind this picturization is vastly more provocative and downright informative and clarifying than any row of books on a shelf could be.....the profoundly psychological is probed from the minds of baffled and distraught characters and held by a knife-like camera for the audience to view.....the dream experience is ingeniously depicted by the camera with startling reproduction of the dream state, and the unique ability of motion pictures to do this sort of thing is once more impressively recorded." The performance of Werner Krauss in the leading role was singled out by all the critics as a remarkable achievement.

Curtis Harrington

Curtis Harrington, experimental film maker and film critic, has written frequently for Theatre Arts, Sight and Sound, Hollywood Quarterly and Les Cahiers du Cinema; his films, Fragment of Seeking, Picnic and On the Edge have all been presented by Cinema 16.

KAMERADSCHAFT (1931)

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Directed by G. W. Pabst for Nerofilm. Assistant director: Herbert Rappaport. Screenplay by Karl Otten, Ernst Vajda and P. M. Lampel. Photography by Fritz Arno Wagner and R. Baberski. Design by Erno Metzner and Karl Vollbrecht. Editing by Hans Oser. With (German Artists) Alexander Granach, Fritz Kampers, E. Busch, Elizabeth Wendt, G. Puttjer, O. Hocker. (French Artists) D. Mendaillie, G. Charlia, A. Duret, A. Bernard, P. Louis, Helena Manson.

IN THIS AGE of thickening political hides, the effectiveness of Pabst's former liberalism, which was applauded some twenty years ago when *Kameradschaft* was first being shown, has now been called in question. Siegfried Kracauer has pointed out that the simple socialist philosophy which inspired the film on the eve of Hitler's rise to ultimate power in Germany represents the essential weakness of Germany democracy through which Hitler's jackboots strode as if through water. This criticism of Pabst's liberalism was reinforced when it was discovered that he had not retired during the war, as his admirers had hoped, but had given his name and his talent to films which supported the Nazis. Although he has now been "de-Nazified" as the official terminology puts it, it is not easy to look at *Kameradschaft* with quite the same eyes as one did in the 'thirties. The fact that many of us at the time shared the same faith in the efficacy of the liberal decencies and were proved wrong during this tragic decade, does not give back to the film the strength it formerly seemed to possess. Its special virtue is now seen to lie in the integrity of its artistic values rather than in the over-simple social philosophy that it represents.

Kracauer in effect makes this point in *From Caligari to Hitler*:

"Pabst adopted the socialist ideas of class solidarity and pacifism at a time when these ideas had degenerated into anemic abstractions and as a consequence the Social Democrats could not be expected to cope with the actual situation. In fact, as if the dead weight of an outworn ideology had exhausted them, the Social Democrats watched the Nazi movement grow and grow without stirring from their apathy. *Comradeship* reflects this exhaustion."

This, of course, is an interpretation based on the knowledge of what happened later. At the time it was first shown, *Kameradschaft* seemed to be from all points of view, social as well as artistic, an outstanding event in the early history of the newly-established sound film. The late William Hunter in *Scrutiny of Cinema* (1932) wrote as follows of it and of its pacifist predecessor, *Westfront 1918*:

"When the technique of the sound cinema is mature, and when the films of 1928-32 will seem as naive as the pre-war cinema's 'tragedies', these two films will continue to be fresh and valid, because, although their technical handling is remarkable, it is quite subordinate to the main purpose of the films."

Similarly, Paul Rotha in *Documentary Film* spoke of the importance of *Kameradschaft* to the future development of documentary:

"I am greatly of the opinion that *Kameradschaft*, quite distinct from Pabst's other and less satisfactory work, pointed the way which the documentary of tomorrow may take. That is to imply a closer link to the story-film as we know it today but still remaining distinct in its approach to material and its emphasis on method."

Kameradschaft, in spite of this naiveté in its social philosophy, still remains a very important film. It is the direct predecessor of films like *Bumerang*, in which a true story illustrating directly and simply the struggle of the human decencies against graft and bureaucracy is reconstructed almost entirely on location, using a mixed cast of professional and non-professional actors. It is well-known that *Kameradschaft* is based on an actual event which took place sometime before the first World War, when German miners went to the assistance of French miners just over the border after a disaster at Courrières. Pabst brought the story forward to the period immediately after the Versailles treaty, and gave it the pacifist-socialist interpretation fashionable among the liberal-minded left-wing at the time. Kracauer emphasises this point:

"*Comradeship* advocated the international solidarity of the Workers, characterizing them as the pioneers of a society in which national egoism, this eternal source of wars, will be abolished. It is the German miners, not their superiors, who conceive the idea of the rescue action. The scene in which they urge the director to consent is the more revealing as it illustrates the omnipotence of authoritarian rule in the German mine."

While the exteriors which make up the greater part of the film were shot on location at an actual mining town, Erno Metzner, Pabst's art director, constructed all the subterranean mining scenes in a studio. Everyone agrees that these sets remain among the most effective and authentic ever to have been built artificially for the screen.

A "Revaluation" by Roger Manvell, reprinted from *SIGHT AND SOUND*, November 1950

Please note: This print was made from the only existing negative. It is imperfect as to sound and picture quality. Although the dramatic action is concluded, the epilogue - in which French and German workers meet as friends to denounce "their common enemy: Gas and War I" - is missing.

KAMERADSCHAFT is distributed by Trans-World Films, Chicago

But the authenticity goes beyond the effective use of locations or the scientifically accurate reconstruction of the disaster below-ground; it extends to the characters themselves. None of them, German or French, is given special prominence. They receive just sufficient portrayal to establish themselves as decent people of a kind likely to be working in these mining communities on either side of the Franco-German frontier. The pathos of the old French grandfather, an ex-miner whose grandson is involved in the disaster on his first day below-ground, is not the pathos of an actor working up an emotional role. His suffering is an extension of the anxiety of a whole community, a channel through which Pabst is able to express the intense feeling of all the relatives of the trapped and dying men. Similarly, there is a touching scene in which a woman with a worn and sunken face runs beside the slowly moving lorry which is carrying her German husband off as a member of the volunteer rescue expedition going over the border. She holds on to her child, the symbol of her link to this man who may not come back. It is like a parting before war, a parting which belongs to the life of a whole community.

The technique developed by Pabst derives in part from the Russian silent documentary films which he had seen, but whereas the outstanding Soviet directors of the 'twenties adopted certain forms of stylisation to offset the realism of their subjects (as, for example, in *Potemkin* or in *The Ghost that Never Returns*), Pabst aims directly at realistic effect. The famous brief episode of hallucination, when a trapped French miner hysterical with fear sees his masked German rescuer as if he were still an enemy on the battlefield, is obviously the kind of fantasy which arises naturally out of psychological realism. But Pabst shows himself to be a filmmaker of depth and imagination in the way he uses the technical capacities of the new sound-film to dramatise the key situations in this story of disaster and human courage. It is this capacity of his to dramatise these situations without any loss of realistic atmosphere that gives his film a power which the years do not diminish.

There are many examples of this imaginative handling of people and situations in the film—the scenes inside the mine immediately following the explosions, the gradual enlargement of the running crowd of people summoned by the alarm from the pithead, the crowd scenes at the gates when the waiting women, at first so desperate and demanding, eventually break up into passively waiting groups, sitting where they can as they face the inevitable hours while the search goes on for the bodies of their men, living and dead. With a cunning montage of shots involving static cameras gathering telling details now here, now there, and tracking cameras identified with the running crowd, while the sound track represents the ebb and flow of human cries and the clatter of running feet, Pabst builds up a sympathetic and anxious identification between the mining community and the audience which is to watch their suffering. Working in those early hectic days of sound, Pabst had the imagination often to impose complete silence on a scene. Often, too, he makes prolonged use of the simplest kind of natural sound, like the moaning roar which comes up from the mine-shaft when the old man climbs down to find Georges, the grandson he loves, or the intense pulse of an artificial respirator, or the simple echo of the old man's voice in the cavernous emptiness of the mine as he cries "Georges . . . Georges . . .", an echo which emphasizes like music the piteous anxiety of his search, or the gradually quickening rhythm of the alternate tappings when the three trapped Germans are discovered by the rescuers, and finally burst into peal after peal of hysterically happy laughter when they know that they are safe. This continuous close sympathy of Pabst with the dramatic content of the situations he is handling on the screen is the result of a sensitive artistic imagination, just as his recognition of the pictorial value of including, for example, the fantastic yet realistic scene of the German miners' bath hall, with its foliage of clothes slung on chains high above the naked men, adds at the same time a fine element of authenticity to the background of life in a mining community. Indeed every important shot is composed with care, so that the realistic qualities of the film are always served by an artist's eye for the formal beauties.

Kameradschaft survives, therefore, as the work of an artist, and not as an effective example of contemporary propaganda. Now that so many films have been made recently, particularly in Italy and America, with similar qualities of realism, we should be in a good position to appreciate Pabst's achievement, and not less enthusiastically for having to re-assess it.

"This sequence is described in greater detail in my essay in *Experiment in the Film* (Grey Walls Press), p. 55.

The Documentary Film: Canada: LAND of the LONG DAY

Produced 1952 by Michael Spencer for National Film Board of Canada. Written & directed by Doug Wilkinson. Camera: Jean Roy. Music: Louis Applebaum. Distribution: Contemporary Films (38 minutes)
During the short Arctic summer on Baffin Island, the native Eskimo enjoys 4 months of continuous day light. But it is no time for relaxation, for provision must be made for the long, cold winter night ahead - a night lasting for one hundred days. This 1952 Robert Flaherty Award Winner is a poetic and impressionistic evocation of the Eskimo's life during these summer months. It is conceived more on the level of a film poem than on that of a dry informational film. A sensitive musical score and the use of direct, on-location sound (the hunters humming a song; bird voices) add to our identification with the characters portrayed. The result is the evocation of an atmosphere, rather than a sociological study.

The Abstract Film: U.S.: MAMBO

A film by Jordan Belson, produced and distributed by Kinesis. 1951. (4 minutes)
Mr. Belson, a modern painter whose work has been exhibited at the Museum of Non-Objective Painting in New York and the Salon des Realites Nouvelles in Paris, has in recent years turned to the film to impart the dimensions of motion and time to his art. This swift and powerful abstraction, set to the savage rhythms of a mambo, was made by a scroll technique which Mr. Belson developed. Though the film at times lacks structure, the art work is very imaginative.

INTERMISSION - 5 minutes

The Poetic Film: France: IMAGES FROM DEBUSSY

An Argos Film by Jean Mitry. Camera: Paul Fabian. Music by Claude Debussy. Pianist: Jacques Feurier. Distributed by A.F. Films. (10 minutes)
The taste, artistic imagination and technical skill (in camerawork and editing) displayed by Jean Mitry in his earlier PACIFIC 231 is again in evidence in his new film - a visual impression of Debussy's music. Restless reflections of trees, clouds and landscapes in water create not a submarine, but that terrestrial landscape as if it were under water that so much of Debussy suggests. In the final composition, extremely close photography of sea water and occasional negative printing creates an almost abstract dance of light and water.

The Scientific Film: Italy: THE GARDEN SPIDER

A Cristallo Film by Alberto Ancillotto. Information: Italian Films Export. (11 minutes)
This is a pre-release screening of an outstanding Italian science short, which has just been nominated by the judges for final competition in the 1953 Academy Awards. Quite apart from the generally superior photography and astonishing close-ups, this film was conceived on a poetic level. It has scenes of imaginative power and intensity, such as the spider's frenzied violence in attacking its victims, the brief shot of young spiders in flight, and the determined and coldly scientific weaving of the net (woven with the help of 6 legs, 8 nearsighted eyes and a thread consisting of 200 extremely thin strands - the finest silk in existence).

The Art Film: Italy: CHRIST AMONG THE PRIMITIVES

Produced and directed by Lucci Chiarissi-Vincenzo. Camera: Giannini. Music: Roman Vlad. Information: Italian Films Export. (10 minutes)
Based on an exhibition of African art in Rome, this film traces the incursion of Christian motifs into primitive statuary. While its suggestion that Christian influences were incorporated into traditional native themes without essential alteration of the original concepts is open to question, the film is noteworthy for its pictorial force, careful choice of unusual statuary and an outstanding musical score. Since it has no commentary, it invites interpretation on many levels. No less important, this lack of commentary forces the spectator to look closely at each individual work presented to him - a plan furthered by the aggressive, demanding musical score and the stimulating organization of each shot into the over-all pattern of the film. A strong contrast in visuals and styles of music emphasizes the religious message, while striking pictorial symbols at the end embody a fairly legitimate modernization of early religious symbols and native picture language. The Christian statuary is of 19th century origin; the primitive sculptures belong to a far earlier era.

The Puppet Film: Czechoslovakia: SONG OF THE PRAIRIE

Produced by George Trnka for Czech State Film. Music by John Rychlik. Distributed by Contemporary Films. (16 minutes)
A delightful satire on Westerns, enacted by Trnka's (THE EMPEROR'S NIGHTINGALE) puppets. The atmosphere is well conveyed, the story carefully structured and unexpected touches lend flavor to this "ersatz" horse opera.

FORTHCOMING SPECIAL EVENTS

These events have already been announced in our spring program brochure. Some may already have taken place by the time you receive this program note, since our performances are staggered over several weeks and these notes are printed before the first performance.

- MARCH 10th; KAMERADSCHAFT (Fabst's masterpiece of social realism)
- MARCH 17th; SECRETS OF A SOUL (the first psycho-analytic film ever made)
- APRIL 8th; VAMPIRE, FIREWORKS, BLOOD OF THE BEASTS (not for the squeamish)
- MAY 12th; DAY OF WRATH (introduced by Archer Winston)

(all events at the Central Needle Trades Auditorium, 225 West 24th Street, at 7:15 and 9:30 PM. If you are a Wednesday 7:15 or Sunday Section I member, come at 7:15 PM; if you are a Wednesday 9:30 PM or Sunday Section II or III member, come at 9:30 PM.)

We have been requested by the Fire Department to announce that smoking is not permitted in any part of this building, including the hall corridors. Violation may result in revocation of our permit to use this auditorium.

FIREWORKS

Produced and photographed 1947 by Kenneth Anger (California). Distributed by Cinema 16. (15 min.) Prix Henri Chomette, "Best Experimental Film"; Prix International for Best 16mm Film, Paris 1950; Special Award for Poetic Film, Belgian International Film Festival 1949. Special Awards at the Biarritz and Cannes International Film Festivals.

"The most exciting use of cinema I have seen." Tennessee Williams

"This film comes from that beautiful night from which emerge all true works. It touches the quick of the soul and this is very rare." Jean Cocteau

"As stream-of-consciousness in filmic terms, FIREWORKS is more a spontaneous 'dream' than a carefully structured 'dream' such as BLOOD OF A POET, Cocteau's classic film with which FIREWORKS has points of contact. Anger's film is a more or less direct attempt to deal with typical homosexual fantasies, and because his method is virtually automatic--one image or event flowing spontaneously from the previous one--the result is a film closely resembling the standard variety of wish-dream. Of course wish-dreams, as psychoanalysis has long established, are often fused with fear-dreams. The day-dreaming (and night-walking) homosexual feels toward the sex-object of the sailor, it sometimes happens, a decided ambivalence expressed in this film by the most sensational of its visual effects; the fireworks as a 'human fountain'. This visual pun is on gunfire, harmful rather than pleasurable, and in turn the pun is referable to the general idea that a lover may be both friend and enemy. In the figurative explosion of the head (ingeniously conveyed by actually scratching the film) and in the Christmas-tree headdress, Mr. Anger has employed a poet's metaphoric sense to extend the central idea of fireworks. Such images are erotic, changing their kinesthetic forms in accordance with the association: if time is Christmas, love becomes a more-than-ordinary gift, and the thrill of anticipation vibrates in the head like the star at the top of the ritual tree or assumes a tree-like form under the bedsheet. All the same, as in poetry having effective imagery but uneven writing, Anger's film is technically imperfect while its value as a poetic and psychological document is not to be gainsaid.

"The isolated beauty no less than the psychological force of many shots will register with ease. The upside-down views to symbolize emotional inversion; the stream of milk hitting the chin to signify infantile memory of frustration before feeding at the breast; the punning with the vulva achieved by the sailor's diaphragm muscles; the flower-like exfoliation of the entrails connecting sex with loss and suggesting love and birth as pain; the daring apparent allusion to the Pietà in the image of the youth carried by the sailor; all these have poetic intuition and human authenticity. If a more ideal artistic logic may be imagined for them, Mr. Anger is still to be congratulated for having the courage to give them any artistic status at all." Parker Tyler

VAMPYR (The Strange Adventures of David Gray)

Produced and directed by Carl Dreyer. Script: Dreyer and Christen Jul (freely adapted from le Fanu's "In a Glass Darkly." Camera: Rudolf Maté. Music: Wolfgang Zeller. Sets: Hermann Warm (who did sets for "Cabinet of Dr. Caligary" and "The Passion of Joan of Arc"). Sound direction and editing: Paul Falkenberg. With Julian West, Sybille Schmitz, Henriette Gerard. Premiere; UFA-Theater Kurfürstendamm, Berlin, May 6th, 1932.

"Does not VAMPYR contrast sharply with Dreyer's earlier productions, marked as they are by their realism? On the contrary, it corrects the picture of Dreyer at work--that is, if the impression has been that his realism was merely an imitation of ordinary life and superficial truth. What he tries to get at is the inner truth, not the surface. He is a psychological realist. While he was working on VAMPYR, he said one day during a conversation: 'Imagine that we are sitting in an ordinary room. Suddenly we are told that there is a corpse behind the door. In an instant the room we are sitting in is completely altered; everything in it has taken on another look; the light, the atmosphere have changed, though they are physically the same. This is because we have changed, and the objects are as we conceive them. That is the effect I want to get in my film.'

"The strangest thing about this extremely fantastic film is that Dreyer has never worked with more realistic material. The opening scenes at the inn, when the young dreamer, David Gray first comes to the neighborhood, was shot in the little rooms of a real inn. The scenes with the gliding, dancing shadows in the great white hall were taken in a deserted and derelict ice-factory. The scenes in the castle were from an old, deserted Chateau specially hired for the purpose. Not one set was built. With one or two exceptions, none of those taking part were professional actors, and there is hardly any so-called acting in the film. And yet the result is a most distinguished performance. These people live through their expressive naturalness. Dreyer chose them for their 'mental resemblance'. The vampire was played by a nice old lady, widow of a French factory owner, who lived a quiet, retired life, and certainly did not seem to have a 'vampire' mind. But there must have been something--in some buried, unfulfilled, subconscious quality, which made her suitable for the part. The vampire's helper, the diabolical village doctor, was in real life a Polish journalist who worked in Paris. He had a quiet sideways manner of looking at people, standing there with his stooping shoulders, which in the right context and used at the right moment, could give a very sinister and cunning effect, though it was in reality quite a friendly look. Did the eye of the camera reveal something in these people? Could they, perhaps, have become wicked people if their circumstances in life had been different? One of the young girls in the film, the pure, innocent and weak Gisele, was played by a not very sympathetic young lady who earned her living in Paris as a nude photographic model. But in the film she was the quintessence of innocence--a hunted hind with great anguished eyes. And David Gray was the film's young backer, Baron de Gunzburg, who played under the pseudonym of Julian West. He could not really act, but Dreyer simply made him wander through the scenes, and his long, thin, slightly stooping figure searching and questioning his way through the film was really enough. He was meant to be the impersonal dreamer, the audience's silent representative in the film.

"Style, that elusive quality, somehow forms itself and becomes a ready and alert instinct, during the work of a director. For that reason a film-script must be fluid, details left open so that they can easily be changed for the sake of the whole and for the sake of the style. In the VAMPYR script the doctor ends by sinking into a morass. This was difficult to carry out in a convincing way, at least without endangering the life of the nice Polish journalist. One day when Dreyer had been out looking at bogs and mud-baths and was driving home in a depressed state of mind, he came past a factory where the walls round the windows and doors were splashed with white as if there had been a white fire. It looked strange, so Dreyer went in. It was a plaster-works where two workers were grinding lumps of plaster to powder. They were white, everything was covered in white dust. The sight immediately made contact with Dreyer's subconscious idea of the film--so he made the doctor die in a flour mill, set in motion while he is trapped in one of the steel cages for the flour bags. This white eeriness set the tone for the whole film, the style had been formed. The whole effect became a white and ghostly night. Right from the first day's shooting Dreyer and his photographer, Maté, tried to find a method to get the kind of images they wanted. A picture from the inn had failed by ordinary photographic standards; it was whitish grey, blurred. But Dreyer thought the greyish tone of this picture from the opening of the film pointed towards the white effect he wanted for the ending. The circle was complete. Maté set about experimenting how to carry through and maintain this style. At last he discovered that if he put a piece of fine black gauze in front of the lens the effect was that of a grey mist, and the pictures got the right tone. "In this white ghost-night nobody can move quickly--neither can the camera or the rhythm. There are some exceptionally long uninterrupted scenes, because sharp, clipped cutting would have given an incongruous effect. Everything glides along in a fog of uncertainty, until it gradually clears. If a faint sound is heard outside the picture, Dreyer does not immediately cut to where the sound is coming from; he lets the camera pan slowly round, so that we only discover its source after a period of suspense. It is what we do not see which makes the everyday things we do see seem strange. And what we do not know for certain creates an atmosphere of doubt around what we actually see. It is as if there is always someone standing outside the picture threatening us--in the same way that we can sometimes feel there is someone behind us, and we dare not look round. Both in the story and the style Dreyer gives the feeling that 'there is a corpse in the next room'." Ebbe Neergaard in *New Index Series No. 1*, published by the British Film Institute

Synopsis

In the village of Courtempierre, 11 people have already died mysteriously (presumably killed by a vampire) when David Gray, a young man interested in witchcraft, arrives at the village inn to investigate. During a mysterious midnight visit, the owner of the nearby castle gives him a sealed book "to be opened only after my death." David visits his daughter Leone whose vampire-inflicted wounds are slowly healing; he continues to explore and meets with strange adventures. He hears dogs' and children's voices, but a doctor (later shown to be the vampire's helper) denies their existence. The owner of the castle is murdered at the behest of the vampire, since he interfered. A coach driver, attempting to bring the police, is also murdered. David proceeds to read the sealed book, revealing the secrets and methods of the vampires. Leone is attacked a second time and as a result becomes a vampire herself, thirsting for her sister's blood. The doctor tells David that Leone needs some of his blood to survive. David dreams of his own death; and Leone attempts suicide. An old servant reads in the unsealed book that the vampire is a woman who lived in the village and who was considered an evil person during her lifetime. He learns how to kill the vampire and Courtempierre is at last liberated.

THE BLOOD OF THE BEASTS

A Forces et Voix de France Production by Paul Legros (1949). Scenario and direction: Georges Franju. Camera: Marcel Fradet. Music: Joseph Kosma. Commentary: Jean Painleve. Song by Charles Trenet. (20 min.) Prix Jean Vigo and Grand Prix, International Film Festival, France 1950. Distributed by Cinema 16, New York.

"Throughout Georges Franju's admirable documentary there is not a scene that fails to be moving, as if unintentionally, by the sheer beauty of its great visual style. To be sure, it is a distressing film; it will doubtlessly be called sadistic, for it fully comes to grips with the drama of its subject, never shirking the issue. It shows us the killers of whom Baudelaire spoke, the killers who kill without hate. It shows us the sacrifices of innocent animals. At times it reaches the heights of tragedy in the terrible surprise of their gestures, of attitudes we had never known of, brutally thrust at us by the camera. The horse, hit on the forehead, collapsing to its knees, already dead. The reflexes of beheaded calves, still struggling. In short, a world both noble and vile, that squeezes its last trickle of blood onto a white tablecloth, where the gourmet must not think of the martyrdom of the victims, into whose flesh he now plunges his fork.

"Once again courageous film-makers, unhampered by considerations of success, have proven that the cinema is the vehicle for realism and lyricism, that all depends on the angle from which the scenes of life are viewed, and they have made us share their own particular vision which sharply points up the miracle of everyday happenings." Jean Cocteau

"It may seem odd to describe the treatment of such material as this film deals with, as unsensational, but THE BLOOD OF THE BEASTS, though direct, has in fact a quiet and lyrical quality. The horror, and the pity this horror must occasion, are implicit throughout, but the emphasis in the film is on the strange phenomenon the whole activity represents, the fact that those engaged in it are not brutes but ordinary people. The sadness of the environs of Paris, the rapt, withdrawn actions of the slaughterers, the objective statements of the camera in the face of this odd surrealist atmosphere--animals seen communicating their suspicions to each other, the outrushes of blood--all this, in spite of its intense reality, gives to the film an almost dream-like quality, reinforced by Kosma's oddly gentle, poetic score." British Film Institute

The lights will go on for 2 minutes after Part I of VAMPYR, for a change of reels. This is not an intermission. Please remain in your seats. Thank you

The Scientific Film: Australia: CORAL WONDERLAND

An Australian National Film Board Production, produced and photographed by Noel Monkman. Distributed by Australian Information Bureau. (26 minutes)

A well-photographed glimpse into the unusual world of the island coral reefs, followed by some startling lore concerning turtles. Mr. Monkman, a man of many talents, is a film producer, film director, editor, cameraman, noted scientist, professional musician and writer.

The Experimental Film: U.S.: PLAGUE SUMMER

A film by Chester Kessler (1951). Adapted from Kenneth Patchen's Journal of Albion Moonlight. Distributed by the Society of Cinema Arts. (18 minutes)

"This is a record of a journey of six allegorical characters through landscapes brutalized by war and 'a chronicle of an inner voyage through the mental climate of a sensitive artist in the wartorn summer of 1940.' The drawings by Kessler share nothing in common with the typical bam-wham cartoons. They are original illustrations drawn with extraordinary imagination. Sensitive to screen shape, space, tone, and design, Kessler makes the commonplace fantastic by juxtaposing its elements and relating them to unlikely locales, achieving a subjective transformation of its appearances."

Lewis Jacobs, Experiment in Film, Hollywood Quarterly, 1948

INTERMISSION - 4 minutes

The Documentary Film: U.S.: MAYA THROUGH THE AGES

Produced by Kenneth MacGowan for the United Fruit Co. Camera: Giles G. Healey. Music: Valter Tullis. Distributed by the Princeton Film Center. (40 minutes)

An exploration of the most outstanding New World Civilization of Pre-Columbian times, including Healey's historic trek into the jungles of Chiapas, his discovery of the temples of Bonampak with their unique frescoes (A.D. 700) and his unforgettable encounter with the present-day descendants of the Mayas--the strange Lacandone Indians, Stone Age survivors in our time.

.. and..
AN UNSCHEDULED SURPRISE ... U.P.A.!

THIS IS THE LAST PERFORMANCE OF THE SEASON. There will be no showings during the summer. If your membership extends to our Fall season, you will receive your tickets after Labor Day. If it expires with this performance, you can send us your renewal now or you will hear from us after Labor Day.

CINEMA 16 -- THE BEST BARGAIN IN TOWN! 15 events were presented to our members during the past season.. at an average cost of 55¢ per show.. not to mention free guest tickets.. discounts.. free copies of "Sight and Sound".. program notes (the only place in New York that films are considered important enough to be written about!)

AND FOR NEXT SEASON.. we have some positively amazing plans.. strictly secret as of now.. some very unusual special events.. more showings of 'lost' feature film classics.. repeat showings 'by popular request' of a number of important films previously seen at Cinema 16.. original, uncut versions of films that have been seen hereabouts only in mutilated form.. any check sent in now for next season as a result of this sales message will be gratefully accepted and, out of sheer surprise, we will include an extra guest ticket!)

THE 1000 FREE COPIES OF "SIGHT AND SOUND" made available by the editors to our members were handed out in the hope of gaining more American subscribers for this excellent magazine. Subscriptions at \$3 per year (4 issues) can be obtained by sending remittance to Cinema 16. Make checks payable to Cinema 16.

CINEMA 16 VEGETARIAN? No. The management has requested us to announce that there is no connection between the vegetarian leaflet distributors and Cinema 16 at our "Blood the Beasts" show.

THANKS ARE DUE to our much harassed theatre staff.. Martha Denes, who takes care of public relations and membership problems at the desk.. Jack Goelman, in charge of theatre management, sound control and our multifarious ushers.. Marcia Diener-Vogel, who for many years took care of members' problems and comfort, and still gives us her valued assistance.. our two projectionists, Martin Maloy, for years the technical supervisor of our shows, and Luis Cassese, a very welcome addition to our staff.. our nimble ticket takers, Connie Wohl and Marie Bloomer.. our charming ushers.. and yours truly, Amos Vogel, who does a little of everything..

Results of our questionnaire

PROGRAMMING 80% of our members want to see more feature films; 76% more psychological films; 73% more documentary classics; 71% more scientific films; 64% more social documentaries; 60% more art films; 42% more experimental films; 30% more abstract film; 23% more speakers.

AVOID CONTROVERSIAL FILMS? The commercial movie theatre aims to entertain. The film society aims to further the appreciation of films and of new experiments in the film medium. The commercial theatre steers clear of controversy, the film society welcomes it. If the films shown by the film society are entertaining, so much the better; but entertainment value cannot be the sole criterion for film selection. The confusion between regular theatres and film societies is most clearly expressed by members who advise us to be guided "by applause only" in our program selections. We frankly do not feel that this can be the sole criterion. Neither applause nor the absence of applause alone can determine our program selections. The New York Philharmonic Symphony, which aims to fulfill a similar function in music as Cinema 16 does in films, has often witnessed demonstrations when it presented contemporary music. The boos and hisses are expected by both audience and critics and while suggestions are made to drop works of this type from its program, Mr. Mitropoulos has fortunately not given in to them. We certainly do not claim that all or even the majority of the present avant-garde films are the works of a Bartok (who was roundly booed at one time or another at concerts) but we do feel that they represent significant experiments and as such worthy of exhibition at a film society.

The experiments of the French avant-garde in the twenties were much condemned at the time the showing of *L'AGE D'OR* leading to a riot and fire in the theatre. Yet today many of their devices and achievements have percolated into commercial Hollywood films. It is part of the "mission" of Cinema 16 to be a showcase for such films.

YES, WE WILL PRESENT ADDITIONAL FILM SERIES "If, in addition to its present showing, Cinema 16 were to present supplementary series at an additional cost," 36% of our members would attend a feature film series; 21% an all-experimental film series; 21% a film study group (accompanied by screenings of film classics); 8% discussions of current releases, such as *LIMELIGHT* led by prominent film experts (no films shown).

SUGGESTIONS FOR FUTURE PROGRAMS An astonishing number of titles were suggested, proving that Cinema 16 has indeed tapped the most film-conscious audience in New York. While it would be impossible to list the titles here, many of them will appear on next season's program. *La Ronde*, however, is tied up in appeals to the censorship boards and hence is not available to us now; and *Monsieur Verdoux*, is being withheld by Chaplin for obvious (however regrettable) reasons.

"THIS IS ROBERT" WINNER OF POPULARITY CONTEST While we realize the limitations of any popularity contest, we nevertheless wanted to know which films our members remember most fondly. Here is their order of preference:

1-This is Robert 2-Time in the Sun 3-Ecstasy 4-Madeline 5-Willie the Kid 6-Trance and Dance in Bali 7-Images of Madness 8-Image in the Snow 9-Land of Enchantment.

PROGRAM NOTES 95% read the program notes regularly; 80% want us to continue our column on "local film news" (we will). 80% found the program notes both helpful and well written; 20% felt they were too long or too vague; 10% criticized their appearance and the small size of typefaces (we are correcting this--see this program note). We were gratified to hear that quite a few members collect their notes for future reference.

WHY ARE GUEST TICKETS DATED? The seating capacity of the theatre is limited and if all members brought their guests to a particularly interesting performance, bedlam would result. Hence a definite number of guest tickets had to be allocated per performance. However, we have now worked out a new system which will enable us to send out undated guest tickets for next season and still avoid overcrowding.

RE SUNDAY SCREENINGS: We have no plans to move from the Paris Theatre.

WHO ARE THE CINEMA 16 MEMBERS?

Age: 5% are under 20; 64% are 21 - 30; 21% 31 - 40; 10% over 40.

Education: 77% are college graduates.

Income: 11% earn up to 3000; 25% 3000 - 4500; 17% 4500 - 6000; 11% 6000 - 10,000; 5% over 10,000.

Occupation: 37% are professionals or professionally employed; 15% are in the arts; 14% clerical; 13% students; 11% business executives or owners of business; 8% skilled workers; 2% housewives.

CONCLUSION Obviously, these results will become part of our plans for the Fall--to the extent that the films requested are available; that it is understood that a film society cannot merely cater to prevailing tastes, but also aims at developing them; and that it is clear that to please so many different types of demands a compromise is necessary. However, to satisfy sizable minorities in our midst, we will institute additional activities during our next season apart from the regular screenings, such as specialized film series.

We want to thank all of you for your help and cooperation.

—Amos Vogel



May, 1953

DAY OF WRATH

Script: Dreyer, Mogens Skot-Hansen and Poul Knudsen, from Wiers Jensen's play, "Anne Pedersdotter." Main parts: Absolon Pedersson--Thorkild Roose; Anne, his wife--Lisbeth Movin; Merete, his mother--Sigrid Neelandam; Martin, his son of first marriage--Preben Lerdorff; Herlof's Marte--Anna Svierkier; the bishop--Albert Høeberg; Laurentius--Olaf Ussing. Photography: Carl Andersson. Music: Poul Schierbeck. Hymn texts: Paul La Cour. Designs for decor and costumes: Lis Friberg. Decor: Erik Aaes. Costumes: K. Sandt Jensen and Olga Thomsen. Historical Adviser: Kaj Uldall. Sound engineer: Erik Rasmussen. Editing: Edith Schluskel and Anne Marie Petersen. Premiere: World Cinema, Copenhagen, November 13, 1943.

DAY OF WRATH is Carl-Theodor Dreyer's eleventh film. Between JEANNE D'ARC (1928) and this he made only one feature film, VAMPYR (1932). Almost 12 years passed after VAMPYR before he made DAY OF WRATH. From the age of 43 to 55 he spent his time receiving humiliations and learning to be humble, refusing contracts time and again because he insisted on freedom in his work. He finally became a journalist one more, writing reports from the lawcourts. It was the producer, Skot-Hansen, who brought him out of obscurity to make a documentary film. Since he was able to stick to his budget and complete a commissioned job, the commercial film company, Palladium, gave him a contract to make DAY OF WRATH. Completed at a cost of about \$30,000 (1) the film was premiered during the blackest period of the German occupation in Denmark in 1943 and immediately became his most controversial film, roundly condemned by most of the critics for its "slow tempo" and acclaimed by many others.

"In DAY OF WRATH the camera takes us back 300 years, to the year 1623, a distant and slow-moving period. Dignity is the main note struck in this setting. The conflicts that must exist in and between these people are sublimated. We have to look carefully to find them. That is what Dreyer wants; that the audience should discover for itself.

"There is no make-up. There are many long and lingering close-ups of faces and quiet, horizontal movements with the camera moving from one person to another. We are given such a close study of these faces that we can get to know them intimately. But it is an exercise we are not used to from the average American or British film. For a person of literary inclination, Dreyer's technique appeals to his interpreting powers in the same way that a piece of poetry would appeal to him. To Dreyer the witchcraft is only the background. The important thing to him is the triangle; he wants to describe the so-called illegitimate love. . . . The film's dramatic conflict is really between Anne and her surroundings, represented by the silence within the parsonage and the wild witch-hunt outside the windows. The focus of interest is on the fate of this young girl--a beautiful, but no unusual young girl, ripe for love, but who goes under in a morass of sin and the consciousness of sin. The surroundings and the morals they contain must be preserved, not the individual--not youth.

"Dreyer has not in this film set himself up to judge the problem of witchcraft--living in a modern age the question does not exist for him. He uses it to intensify his story, because it did at that time stamp the lives of the people he is describing, and to this day the roots are there; we still live surrounded by taboos and superstitions and unnatural conventions. DAY OF WRATH is with all this 'objectivity' and cruel mildness, undoubtedly Dreyer's most radical film.

"In this film, which illustrates the power of surroundings over people, Dreyer has paid special attention to the settings. He searched out localities in Denmark that had preserved a Renaissance atmosphere..., and the exact atmosphere was underlined by the lighting...The figures appear outlined in grey against the black or blinding white background--always in contrast. A light is thrown over Anne's face and draws the expression towards us, or it is used to emphasize all the wrinkles in Absalon's harassed features. The material of the costumes is given texture under the light--woolen or silken--warm or cool.

"The sound track is almost revolutionary in its Spartan quality. Time after time the silence plays an active part. The dialogue stands out in relief in short, clipped sentences as meaningless as any ordinary conversation, yet revealing. There is one sequence where for a long time nothing is heard except the urgent but thin tinkling of a bell calling the people to chase the witch. Then the stylized shouting of the crowd, not loud, but deafening in its own constant mad repetition.

"Dreyer had once written: 'Actors should be chosen for their mental resemblance to the character they are to play, as you can read the mind of a man through his facial expression.' In Lisbeth Movin, he found the actress to play Anne. She turned out exactly as he wanted her because of this mental resemblance; an ordinary Danish girl, pretty, sweet, and amiable, but with that erotic undercurrent which makes her dangerous. Anna Svierkier as the witch leaves a violent impression, with its mixture of little-old-womanly pitifulness and desperate, threatening majesty. For Absalon, he chose Thorkild Roose, one of the finest older actors at the Royal Theatre, in whom he found a combination of sternness, asceticism, gentleness and repressed eroticism. He filled the mentality of the part completely. The smaller parts, particularly the priests in the tribunal, Dreyer chose from amongst painters and sculptors. 'They have beards and good faces and a sense of grouping and plastics,' he maintained."

April 26/27 **THE SEARCH FOR LOVE: 6 variations on a theme**

Cinema 16

THE FEELING OF HOSTILITY

CANADA

25 minutes

Produced for the National Film Board of Canada by Robert Anderson in cooperation with the Allen Memorial Institute of Psychiatry and McGill University. Distribution: Contemporary Films.

This is the second in a series of Canadian films showing practical applications of psychiatry by means of actual case histories: in this instance, the story of Clare who uses ambition and success as substitutes for love and interpersonal relations.

FRAGMENT OF SEEKING

USA

14 minutes

A film by Curtis Harrington. Distribution: Brandon Films.

"A film in the nature of a cinematic portrait, this is a fragment from the existence of an adolescent Narcissus. Here we find not the arrogant, beautiful creature of legend, but rather the questioning seeker, not wholly understanding the nature of his desire - until the final, overpowering revelation. The continuity of time reveals the image of desire, always there, just beyond; and then, in the moment of fulfillment, the truth is precipitated, and the question answered." (Curtis Harrington)

MECHANICS OF LOVE

USA

7 minutes

A film by Willard Maas and Ben Moore. Music: John Gruen. Distribution: Gryphon Productions.

"This film, in its own way, is a companion piece to my earlier GEOGRAPHY OF THE BODY. Like GEOGRAPHY it explores areas so familiar that most people have come to take them for granted; like GEOGRAPHY it proves, in pictures and in words, that these areas are always new and always exciting. The exploration is timid this time, for it crosses a land fenced in by convention. The setting is a bedroom, where two people make love. But these two act mainly as prologue and epilogue, parentheses that set off the center, the act of love itself. Love is not shown directly. It is suggested by a collection of objects, a montage that begins with expectant stillness, crescendos to a fury of motion, then falls back to a greater quietness than the beginning. Over this, voices are heard in the dialogue; statements that are always questioned, questions that are never answered." (Willard Maas)

FOUR IN THE AFTERNOON

USA

14 minutes

Directed and photographed by James Broughton. Produced by Farralone Films. Music: William Smith. Distribution: Film Images. Available also from Cinema 16.

"I selected 4 poems from my book MUSICAL CHAIRS, to comprise a suite, each movement presenting a different form of romantic idealization of the wish for love. The film was not intended to illustrate the poems, for they were used as another dimension; the inner voices of the protagonists, or comments on the action seen. The method may be called choreographic, in the broadest sense." (James Broughton)

IT TAKES ALL KINDS

USA

18 minutes

An Affiliated Films production by Alexander Hammid. Camera: Peter Glushanok. Distribution: Contemporary Films for McGraw-Hill Text-Film Department.

This is one of a series of films designed for college classes in marriage and family living. Mr. Hammid was also responsible for FORGOTTEN VILLAGE, HYMN OF THE NATIONS, PRIVATE LIFE OF A CAT, and, with Menotti, for THE MEDIUM.

PSYCHE

USA

23 minutes

A film by Gregory Markopoulos. Distribution: Cinema 16. Inspired by Pierre Louys' "Psyche".

"If we know Louys' novelette and the legend of Cupid and Psyche, we can see how the film poet has tried to recreate them - as though he were passively recalling them, as we recall sometimes the things we have read, in snatches, in odd fragments to which we attach our own experience, subtly changing place and persons. So the world of imaginary happenings created by Markopoulos is a peculiarly modern world, almost a "Freudian" world, in which dream and automatic memory knit together a story not organized in plot or in meaning. The time of the clock, of the world of narrative which goes from point to point in space as things actually happen - this world is not the one of poetic impressionism found here. But even if we knew nothing of Louys' tale, this film of Markopoulos would have an impact - precisely the impact of a dream." (Parker Tyler)

COMPOSITION OF MEMBERSHIP:

Age: 4% under 20
53% 21-30
26% 31-40
17% over 40

i.e. 57% of all members are below 30; 43% are above 30.

Education:

73% college graduates
4% attending college

Occupation:

38% professionals or professionally employed (engineers, teachers, physicists, chemists, social workers, physicians, lawyers).
14% arts (artists, designers, art directors, writers, musicians, film and TV producers and directors).
14% clerical
9% students
7% business (owners, managers and executives)
5% advertising and publicity
5% skilled workers and technicians
4% housewives
4% sales

RESULTS OF THE "FIRST FILMS" QUESTIONNAIRE

Both the film makers and Cinema 16 are very grateful to all the members who filled out the questionnaires. As promised, your comments concerning the individual films have been turned over to the producers. Here are the films, listed in order of preference:

1. UIRAPURU
2. IN PARIS PARKS
3. MOUNTING TENSION
4. HOWARD STREET
5. OEDIPUS
6. FREIGHT STOP
7. DESISTFILM

DID YOU KNOWthat IN PARIS PARKS (shown at the "First Films" program in April) has been booked into the Paris Theatre for the Fall?that TREADLE AND BOBBIN (shown last December) was selected by the Museum of Modern Art as one of three shorts for the "Salute to France" Festival in Paris which featured representative examples of American art?that Robert Vickrey, producer of OEDIPUS, ("First Films" program) is one of the 35 artists represented in the forthcoming Whitney Museum exhibition "New Generation"?that Boris Kaufmann, who just won an Academy Award for his photography of ON THE WATERFRONT, photographed Jean Vigo's films L'ATALANTE, ZERO DE CONDUITE, APROPOS DE NICE and also Henwar Rodakiewicz' LAND OF ENCHANTMENT, all of which were shown at C16?that the male lead in MOUNTING TENSION (the "mal-adjusted" artist) is actually Larry Rivers, a well-known, very successful painter?

CINEMA 16 FILM NOTES 1954/1955

MAY

THIS IS THE LAST PERFORMANCE OF THE SEASON

There will be no showings during the summer. If your membership extends to our Fall season, you will receive your tickets after Labor Day. If it expires with this performance (i.e. if you joined prior to our first performance last Fall) you can send us your renewal now (and out of sheer surprise, we will send you two additional guest tickets) or you will hear from us around Labor Day. We want to thank all of you for having been with us this year and we hope that we have succeeded in entertaining and stimulating you and that your membership has been a rewarding one. "See you in the Fall!"

Cinema 16

PRE-COLUMBIAN MEXICAN ART

France

19 minutes

A United Europe Films production, directed by Enrico Fulchignoni for UNESCO. Camera: Roger Bellanger. Script: Jaques Soustelle. Distribution: Brandon Films.

A survey of the folk art of Mexico from the time of the primitive plateau dwellers of 3000 years ago to the time of Columbus and the Spanish conquerors. The sound track consists of both popular Mexican folk melodies and "musique concrete", a type of synthetic music developed by the Radiophonic Club of the French Radio under the direction of Pierre Scheffer. This music is not electronic in origin, but uses actual sounds existing in nature in unexpected combinations and ways. Here it is used with the Aztec period "whose art is more expressionist and more tragic in character, and for which 'musique concrete' provides an atmosphere of anxiety and suspense more adapted to this type of art than traditional music." Jaques Soustelle (who wrote the script) is a well-known French anthropologist, author of a series of works on the Inca and Aztec cultures, who became governor general of Algeria under Mendes-France.

BLUM-BLUM

U.S. 1949/50

2 minutes

Produced at the animation workshop of the Motion Picture Division, University of California, Los Angeles by Duane Crowther.

Based on a popular song that proved unpopular, this cinematic frou-frou deals somewhat unexpectedly with "the quest for self-identification". Inspired by Emile Cohl's linear animations, it was made by Mr. Crowther while a student at UCLA and helped him obtain a position with U.P.A.

THE MURROW-OPPENHEIMER INTERVIEW: The Complete Version 46 minutes

Produced for SEE IT NOW, CBS-TV by Edward R. Murrow and Fred W. Friendly. Restricted distribution to non-profit educational institutions by the Fund for the Republic through Association Films.

While Mr. Murrow's interview with Dr. J. Robert Oppenheimer, director of the Institute for Advanced Study at Princeton was cut to fit the time schedule of the SEE IT NOW program, the complete longer version is here presented as distributed by the Fund for the Republic. It offers an outstanding example of adult television programming as well as an impressive record of an important and controversial personality.

"The Fund for the Republic was established in early 1953 as an independent corporation by the Ford Foundation, with an appropriation of \$15,000,000 to support activities directed toward the elimination of restrictions of thought, inquiry and expression in the United States, and the development of policies and procedures best adapted to protect these rights." The Fund has had almost 1,500 requests for the film from schools, colleges, civic organizations nationally. It has also been shown on seven different educational TV stations around the country.

A SURPRISE 'SNEAK PREVIEW'

THE TRAGIC PURSUIT OF PERFECTION (tentative title) 26 minutes

A United Europe-Triangle Films Production, by Theodora Olembert. Direction: Enrico Fulchignoni, assisted by Solange Winter. Scenario: Vercors & Rita Barisse, based on Antonina Vallentin's biography. Photography: Tadé. Music: Pierre Henry and Pierre Scheffer. Commentary: Vercors. Theatrical distribution: Kingsley International Pictures. 16mm distribution: Film Images, Inc.

Diploma of merit, International Edinburgh Film Festival 1953

"Leonardo da Vinci (1452-1519) - painter, sculptor, architect, musician, scientist, inventor, engineer and philosopher. Here truly was the 'universal man' of the Renaissance, a man in constant pursuit of the inner truth of all things, a man in tragic pursuit of perfection... This extraordinary film, produced by Enrico Fulchignoni, art advisor to UNESCO, is built upon the theme that Leonardo was, by his own exacting standards, a failure. To prove it, Fulchignoni turns primarily to the drawings and notebooks - sketches for pictures that never were painted, for buildings never constructed, for inventions that were never realized until hundreds of years later. Leonardo's story is told through his art. Through it we learn the influences that shaped his life - the intrigues and massacres of the Medici, the industrial perfection of Milan that inspired his looms, gears, valves and turbines, his ardent study of man and nature. And the final recognition that all in this world is not beauty. The film concludes with a minute camera examination of his most famous paintings - among them The Virgin of the Rocks, The Virgin with St. Anne and, of course, the Mona Lisa. The poetic commentary is read by the noted actor Alan Badel, and the original score incorporates some particularly apposite examples of 'musique concrète' to accompany the sequences showing Leonardo's inventions."

Arthur Knight

RESULTS OF THE C 16 QUESTIONNAIRE

The response to the questionnaire mailed to members in February has been very encouraging. We are very grateful to all of you who filled them out and appreciate your comments and suggestions; they will certainly become part of our plans for the next season. Here is a breakdown of your replies:

SUGGESTIONS FOR FUTURE PROGRAMS:

As usual, an astonishing number of titles were suggested, proving once again that Cinema 16 has tapped the most film-conscious audience in New York. While it would be impossible to list all titles here, many (including some very surprising ones) will appear on next season's programs and others are being "worked on" so that they will become available during future seasons.

THE TEN BEST-LIKED FILMS SHOWN ON REGULAR PROGRAMS BETWEEN OCTOBER AND FEBRUARY (in order of preference:)

- 1) UPA Cartoons 2) The Navigator 3) Georges Braque 4) Have You Nothing to Declare 5) A Suite of Berber Dances 6) Colette 7) Kennan Discusses Communism 8) Walkabout 9) Study of Crystals 10) Chaplin Comedies

DID YOU ENJOY THE FOLLOWING SPECIAL EVENTS:

- 80% enjoyed Hallelujah
- 71% Yellow Cruise
- 57% Chandra Lekha
- 46% EI

PROGRAMMING:

- 66% prefer diversified programs
- 20% prefer programs built around a central topic
- 14% have no preference

SHOULD WE SOMETIMES SHOW FILMS THAT WERE SHOWN

- 1) on TV? 86% said "Yes"
- 2) in theatres? 86% "Yes"
- 3) at Cinema 16 during previous seasons? 82% "Yes"

HOW OFTEN DO YOU GO TO THE MOVIES?

- 11% never or very rarely
- 37% once or twice a month
- 35% three or four times a month
- 14% five or more times a month
- 3% ten or more times a month

DO YOU OWN A TV SET?

- 59% do
- 41% don't

THE TEN BEST-LIKED TV PROGRAMS (in order of preference:)

- 1) Omnibus 2) See It Now 3) Adventure 4) Person to Person 5) Studio One 6) Philco-Goodyear Playhouse 7) Kraft Playhouse 8) George Gobel 9) The Search 10) Medic

99

We invite you to become a member in this exciting film venture for the adult moviegoer . . .

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public; Legal restrictions, censorship regulations, profit considerations prevent public showing of a vast store of outstanding social documentaries, controversial adult screen fare, advanced experimental films, classics of the international cinema, and medical-psychiatric studies.

Since admission to Cinema 16's screenings is by membership only, these restrictions do not apply to our private membership performances.

Membership privileges . . .

■ Free admission to all programs—a minimum of 15 performances per year—consisting of:

7 regular screenings . . . held once a month except for summer months. Screenings are approximately 2 hours long and usually consist of 3 to 5 short films. The programs for the first 4 screenings are listed in this circular.

8 special events . . . held on dates to be announced and consisting of lectures and interviews with prominent film artists and critics; films not suitable for regular screenings because of subject matter or treatment; premieres of important new films. These special events are listed in this circular.

■ Choice of joining Wednesday or Sunday Series (identical programs):

Wednesday night . . . 7:15 or 9:30 PM
at the modern Central Needle Trades Auditorium,
225 West 24th Street.

Sunday 'brunch' . . . 11:15 AM
at New York's luxurious art theatre, the Beekman,
located in the Sutton Place area,
66th Street and 2nd Avenue. (Coffee will be served)

■ 2 free guest tickets per season for Wednesday members; 1 for Sunday members.

■ Free subscription to the "Cinema 16 Film Notes", distributed at each performance, featuring comprehensive program notes and articles by leading film critics, news and evaluations of current American and foreign films.

■ Invitations to "Preview Sessions" enabling you

to help select future Cinema 16 programs.

■ Discounts on film and photographic books at the Gotham Book Mart; on all merchandise, unless fair-traded, at Peerless Camera Stores.

■ Reduced rental rates on Cinema 16 films for members' home or club movie show; complete program planning and film information service.

■ Membership can begin with any performance and extends for one year thereafter; it is limited to adults only. Early enrollment is advisable due to limited seating capacity.

Membership Rates . . .

Wednesday series	
\$12.00	Regular yearly membership
20.00	Any two yearly memberships
7.50	Half-season membership
9.00	Groups of five or more
8.50	Groups of ten or more

Sunday series	
\$12.00	Regular yearly membership
NO SPECIAL RATES APPLY	

3 Wednesday, December 16, 1953 . . . Central Needle Trades Auditorium
Sunday, December 6 and 13, 1953 . . . Beekman Theatre

Bells of Atlantia (Ilan Hugo)

The Film Poem: U.S.

A curious and magical film voyage, at once disturbing and delightful, in search of "the lost continent" of first human memories. One of the most notable recent poetic films, based on Anais Nin's prose poem in her book *The House of Incest*. First orchestrated all-electronic score ever composed for film (no live sounds or instruments), created by Louis and Bebe Barron. Acted and narrated by Anais Nin.

Angotee

A Cinema 16 Premiere

Sensitive evocation of birth, childhood and adolescence in a primitive society, filled with vivid insights into Eskimo life. A National Film Board of Canada Release.

The Crazy Ray (Paris Qui Dort)

The Film Classic: France

Rene Clair's first film, shown in its complete version; the fantastic adventures of a group of 'survivors' in a Paris paralyzed by an inventor's magical ray. A vivacious and satirical fairy tale full of cinematic tricks and serious overtones.

Neighbors (Norman McLaren)

The Experimental Film: Canada

A sardonic comment on the state of man, produced by stop-motion photography and mimed to synthetic sound. An Academy Award Winner by the famed Canadian animator (Fiddle de Dee).

4 Wednesday, January 27, 1954 . . . Central Needle Trades Auditorium
Sunday, January 10 and 17, 1954 . . . Beekman Theatre

Grief

A Special Cinema 16 Presentation

First showing before a non-professional audience of Dr. René A. Spitz' famed psychoanalytic study of children deprived of mother love. "These films have been a classic for those in psychiatry, but have rarely been seen by others. They are profoundly moving."—N. Y. Times

Analysis-on-Film of "Great Expectations"

Unprecedented film experiment, produced by the British Film Institute: A key episode from the motion picture is shown and analyzed on film, to indicate how horror and surprise are created in the spectator.

El Dorado

The Poetic Documentary: Great Britain

A poetic evocation of the three faces of British Guiana, conveying the atmosphere and texture of a land of unexplored jungles, solitudes, and primitive peoples. Accompanied by native dances and chants. A notable documentary film achievement. Released by BIS.

The Singing Street

The Documentary Film: Scotland

A charming and informal medley of the traditional songs and street games of Scottish children, danced and sung by the children of Edinburgh in the streets of the city. 1952 Prizewinner, Edinburgh International Film Festival.

Programs 5 to 7 will be announced in February, 1954

1 Wednesday, October 14, 1953 . . . Central Needle Trades Auditorium
Sunday, October 18 and 25, 1953 . . . Beekman Theatre

Frustration Play Techniques: Ego Blocking Games

This restricted film demonstrates special projective techniques developed at Sarah Lawrence College for the study of ego development. Hidden cameras record unstaged psychological test situations in which various children react differently to competition, frustration and prohibition. An absorbing film record, presented by special arrangement with Dr. L. Joseph Stone (This is Robert) of Vassar College.

Menilmontant

The Film Classic: France

This swift and uncompromising tale of love and violence in the slums of Paris—filled with delicate visual poetry—projects an intimate and astonishingly penetrating study of human emotions. "Unquestionably one of the most remarkable of amateur films . . . entitled to all and more of the praise it has elicited from European critics."—Museum of Modern Art

Thurber's "Unicorn in the Garden" and other U.P.A. cartoons

The producers of Columbia's Gerald McBoing-Boing, who are revolutionizing the American cartoon field, take another significant step forward in their eagerly awaited animation of the famed James Thurber fable, proudly presented by Cinema 16 with others of their best new cartoons. "A session of Thurber's war of the sexes . . . simply wonderful!"—Winsten, N. Y. Post

2 Wednesday, November 18, 1953 . . . Central Needle Trades Auditorium
Sunday, November 15 and 22, 1953 . . . Beekman Theatre

Latuko

A Cinema 16 Premiere

First and only New York showing of the complete version of the controversial Museum of Natural History production, rejected by the New York censor for public showings. Startling and oddly fascinating glimpse into the mind, witchery and violence of primitive man, as seen in tribal ceremonies, initiation rites and ritual sacrifices of the never before photographed Latuko tribe in equatorial Sudan. Remarkable on-the-spot sound (recorded by advanced experimental methods) achieves impact seldom equalled. In technicolor.

In the Street

The Documentary Film: U.S.

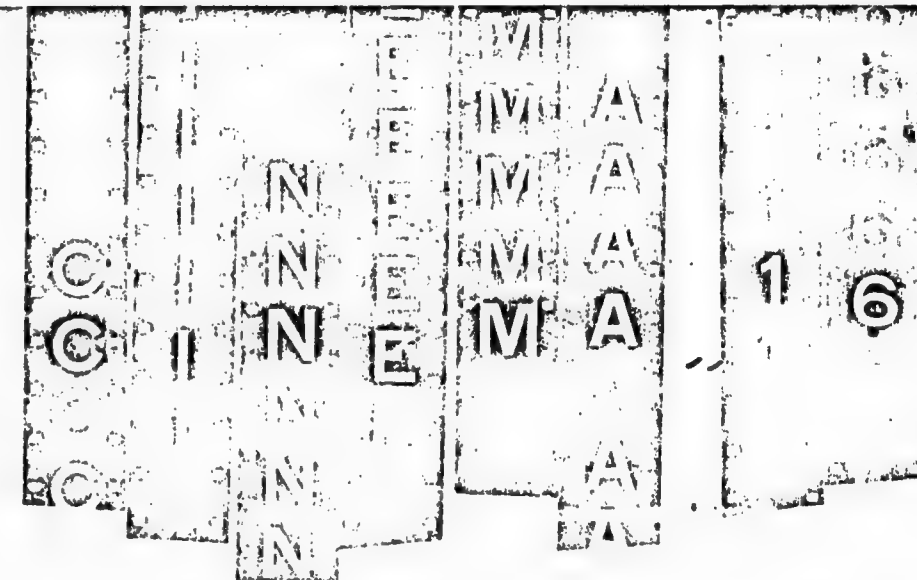
The street as a theatre and a battleground; a somber and profoundly sensitive portrayal of the faces of Spanish Harlem, shot with concealed cameras by the makers of *The Quiet One* (Janice Loeb, James Agee and Helen Levitt). A memorable human document, full of the unexpected. "Goya's lithographs come true . . . a masterpiece!"—The Nation

Psychotherapeutic Interviewing

The Psychological Film: U.S.

Complete film record of unrehearsed psychiatric interview is shown and analyzed in this restricted training film for psychiatrists. Demonstrates repression, anxiety and the role of the psychiatrist. A Psychological Cinema Register Release.

THE
1953/1954
SEASON



Special Events

(In addition to the 7 regular showings free to both Wednesday and Sunday members . . . held at the Central Needle Trades Auditorium at 7:15 and 9:30 PM on dates given below)

1 A Symposium on "Poetry and the Film" (October 28th) conducted by a group of distinguished poets, playwrights and film producers:

Dylan Thomas, celebrated British poet
Arthur Miller, author, "Death of a Salesman," "The Crucible"
Maya Deren, leading avant-garde film maker
Parker Tyler, poet, film critic, author, "Magic and Myth of the Movies"
Willard Maas, poet, film maker: chairman

2 Activity Group Therapy (November 16th)

This authentic film record of 65 group therapy sessions, shot with concealed cameras over a period of two years, reveals the personality changes effected in a group of emotionally disturbed children. An exciting and unstaged demonstration of one of the most important present-day group therapy practices—used in hospitals throughout the world—which permits children to "act out" their disturbances upon their environment and each other in the presence of a permissive adult.

Not available for public showings, this unique film study is presented by arrangement with its producer, Dr. S. R. Slavson, who will introduce it.

3 Bed and Sofa (January 13th)

Alexander Room's famous 'lost' masterpiece of the European film, cited in all histories of the cinema, at last available for scrutiny. A penetrating and

forthright study of unconventional sexual mores in early Soviet Russia, set against the background of the housing shortage. "An unequalled instance of pure psychological and intimate representation of human character."—*Retha, The Film Tiff New*

4 The Magnificent Ambersons (February 3rd)

Orson Welles' controversial Mercury Production for RKO, based on Booth Tarkington's Pulitzer Prize Novel. A somber tale of American magnificence and decay at the turn of the century, starring Joseph Cotten, Agnes Moorehead, Dolores Costello, Anne Baxter, Tim Holt. Especially noteworthy because of unorthodox camera work and experimental sound track. Includes the controversial last sequence.

"The finest recreation of a bygone era the movies have yet shown . . . the trouble with Welles is that he assumes too much intelligence in his audience."—*Winsten, The New York Post*

5 The Work of Jean Vigo (February 24th)

Two masterpieces by one of the few authentic geniuses of the cinema who died at 29 with less than four hours of film to his credit:

A Propos De Nice

Cinema 16 proudly introduces Vigo's first film, hitherto unavailable in America—a ferocious comment on the decadence of the French Riviera.

L'Atalante

The disillusionments and tender raptures of young love, as seen in a strange and lovely film. With Michel Simon, Dita Parlo, Jean Dasté. "A masterpiece! . . . Vigo strings his episodes like pearls . . . Michel Simon gives one of the screen's greatest performances."—*Hollywood Quarterly*

6 The Abbey Theatre's "June and the Paycock" (March 17th)

Sean O'Casey's great tragedy—a striking portrayal of the more squalid side of Irish life—superbly acted by the Abbey Theatre players as directed by Alfred Hitchcock. With Sara Allgood, Barry Fitzgerald, John Laurie, Denis Wyndham. "Truly a remarkable film. The casting of Sara Allgood as June was an inspiration."—*The British Film Institute*

7 Voyages into the Subconscious (April 21st)

A program of films exploring facets of the subconscious by experimental cinematic techniques:

The Lead Shoes (Sidney Peterson)

Surrealist exploration of old English ballad dealing with parricide, interwoven with a boogie-woogie score. Prizewinner, Venice International Film Festival, 1950.

Mothers Day (James Broughton)

Ironic portrayal of childhood recaptures its egocentricity, sensuality and sadism in striking images and disturbing pictorial symbols.

Geography of the Body (Willard Maas)

Controversial film evokes the terrors and splendors of the human body as the undiscovered, the mysterious continent.

Glens Falls Sequence (Douglass Crockwell)

Outstanding example of "free associations" on film, hand-painted on glass by noted American illustrator.

On The Edge (Curtis Harrington)

Dream or reality? A somber episode of desperation, acted out by two people in a setting of weird desolation.

8 A Program of Restricted Nazi Propaganda Films (May 10th)

(by special permission of the U.S. Department of Justice)

Triumph of the Will

Leni Riefenstahl's cinema masterpiece, one of the greatest propaganda films of all time: official Nazi record of the 1934 Nuremberg Party Convention, actually staged for a vast battery of cameras like a colossal movie production. A huge and disturbing film spectacle, filled with mass scenes and ceremonies never equalled by Hollywood. Complete English subtitles. Also: restricted Nazi newsreels and propaganda shorts.

laid. Renato Rascel, a forlorn little comic with big, appealing eyes, looks comical as well as the pitiful clerk who suddenly gains stature with the acquisition of a handsome new overcoat, only to lose it as quickly when the precious coat is stolen... **THREE GIRLS FROM ROME** is a fresh and charming comedy-drama built around three winsome seamstresses who cut and sew and dream in one of those fashionable coutourier establishments flanking the Spanish Steps. Unfortunately, part of the charm has been lost in the process of dubbing, saddling with stage English the volatile Italian types this picture abounds in..

Arthur Knight

(Mr. Knight, film critic for The Saturday Review, also teaches at the Institute of Film Techniques at City College and at The New School. Formerly Assistant Curator of the Museum of Modern Art Film Library, he is currently in charge of procuring films for the television shows Omnibus and Excursion.)

SPECIAL ANNOUNCEMENTS

A THIRD SUNDAY SERIES AT THE BEEKMAN: Recruitment has been so heavy this season that we had to establish a 3rd Sunday morning Section which will see the same programs but on different dates. We wish to announce that all three Sunday Sections are now sold out. A few seats will become available during the year and we'll be glad to keep applications on file in order of receipt.

NO SMOKING PLEASE: We've been requested by the Fire Dept. to announce that smoking is not permitted in any part of this building, including the hall corridors (except for the balcony at the Beekman Theatre).

SEATS ARE NOT RESERVED .. and in fairness to our other members, we cannot permit you to hold seats for friends .. so please don't occupy them with coats, etc..

LATICOMERS: our performances start on time (consult your ticket). By groping for a sea in the dark (usually only side seats are left) you are inconveniencing yourself and others .. so won't you please come on time?

DEVELOP NOW

... that Cinema 16 was awarded a Certificate of Excellence by the American Institute of Graphic Arts for "sponsoring an outstanding example of commercial printing" - our membership brochure, designed each year by Gene Federico, copy by Amos Vogel ... that at one time or another, the following have been or are still Cinema 16 members: Cheryl Crawford, Leonard Bernstein, Steve Allen, Marlon Brando, Paul McCobb, Joshua Logan, Henry Morgan, Saint Subber, Andreas Feininger, Sybil Moholy-Nagy, John Latouche, Samuel Barber, Gian-Carlo Menotti, Walter Abel, Orson Bean, Jerome Robbins, Le. Cherne, Valerie Bettis, Abner Dean, Lillian Smith, Pearl Primus... ... that **WEEGEE'S NEW YORK**, the fabulous press photographer's fabulous film of the big city and Coney Island, won the First Prize in the Experimental Film Division of the Cleveland Film Festival, America's largest? It is being distributed by C 16 and will soon be shown by us again ...

... that the Italian art film **CHRIST AMONG THE PRIMITIVES**, shown as a 'sneak preview' at C 16 last March, was subsequently premiered at the Fine Arts (with 'Fanfan the Tulip'), has since been widely exhibited in art theatres, and will soon appear on TV's Omnibus?

... that we have a new Subscription Secretary, Miss Sylvia Drucker, always ready to answer your questions ..

... that we love to receive letters (praise, criticism, suggestions) ?...

CINEMA 16 FILM NOTES 1953/1954

OCTOBER

WELCOME to Cinema 16 .. and welcome to our monthly newsletter which you will receive at every performance .. featuring program notes, special announcements, news and evaluations of current American and foreign films, and guest editorials by leading film critics. This is just one of the many privileges of membership in Cinema 16.

PLEASE: Although the lights will go on for a moment after some of the films, this will not be an intermission and we urge you to remain in your seats.

.....

The Psychological Film: U.S.:

FRUSTRATION PLAY TECHNIQUES: EGO BLOCKING GAMES

(1943) Produced by Department of Child Study at Vassar College. Technical Director: Jules Bucher. Production supervisor and research editor: Dr. L. Joseph Stone. Restricted distribution by New York University (17 minutes)

"This film, one of the earliest in the Vassar Series of Studies of Normal Personality development, was produced ten years ago for restricted university use; it is released for the first time for a general audience in this Cinema 16 showing. Dr. Eugene Lerner, brilliant Sarah Lawrence psychologist, was a pioneer in the development of projective play techniques -- of which the "Ego-Blocking Games" is one example -- "tests" in which there is no right answer, but an invitation to play such that the child reveals himself without committing himself.

The idea of frustrating children to see what happens will seem distasteful to many - and so it should. It must be borne in mind that the Experimenter (Dr. Lerner) seen in this film is carrying out his procedures in full acceptance of the restrictions imposed by the highest personal and professional ethics. His manner is deliberately slightly monotonous and artificial; most children recognize the play-ful, make-believe quality of the game (although like children's own dramatic play it is make-believe taken solemnly); there is an utter absence of the teasing or mocking which could so easily enter. Moreover, behind the Experimenter's "dead-pan" approach is long clinical experience and sensitivity so that he is ready to respond immediately to any signs indicating that a particular child is too vulnerable to sustain easily even the mild and symbolic frustrations involved - and ready to terminate the experiment at once. Also, after the experiment proper as seen in the film, the Experimenter is always careful to "pick up the pieces" if any; to heal any injured self-esteem, to reassure the child of the adult's friendship, and to provide some counter-balancing gratifications.

Perhaps it is unnecessary to add that amateur toying with these deceptively simple-seeming play methods is unwise!

A word about the interpretation of the methods demonstrated in the film. Their findings are always taken as hints and cues toward the understanding of a particular child's personality structure. They provide hypotheses which must be cross-checked against the findings from other tests and observations of the child. Sometimes the child's behavior is perfectly consistent wherever we see him; sometimes it is sharply different here from what we see in other situations; this very discrepancy may add new dimensions to our understanding of him. For example, Ralph's coyness and deference (with a crescendo of limited and controlled self-assertiveness) were remarkably unlike his behavior on the playground where, at four, he stood out as an unusually bold and magnetic leader and a rather dominating organizer. Here the crucial difference appears to be the adult figure of authority. This helped us to understand how adults looked in Ralph's eyes, to appreciate

determining stability and productivity of personality."
- Dr. L. Joseph Stone, Professor of Child Study, Vassar College

Cinema 16 Premiere; France:

PAGES MEDIEVALES

1948) Photography and direction: William Novik. Production: Cooperative Generale du Cinema Francais. Music: Guy Bernard Delapierre. English commentary by James John Sweeney, spoken by William Chapman. Distributed by A.F. Films. (18 minutes)

The life and times of the peasants and nobles of French society in the middle ages are dramatized through the medium of exquisite miniatures (some no bigger than postage stamps) from the illuminated manuscripts of the 14th and 15th centuries in the Bibliotheque Nationale in Paris. Using a special three filter technique rarely employed, the seemingly animated color tableaux achieve the rich jeweled quality of stained glass windows. It evokes the work of the peasants, the games of the seigneurs, knighthood and love among the courtiers, feudal warfare, the towns and the nascent bourgeoisie as seen through the great, often anonymous, artists of that period who painted these miniature works of art. Some of the scenes are taken from famous works, many are from little known manuscripts never before photographed; all mark their first appearance before the camera. The music is arranged from late medieval themes and folksongs, and is performed on authentic instruments of the period.

Cinema Classic; France:

MENILMONTANT

1924-25) Produced and directed by Dmitri Kirsanov. Camera: Leonce Crouan and Dmitri Kirsanov. Younger Sister: Nadia Sibirskaya. Older Sister: Yolande Beaulieu. Restricted Distribution by Museum of Modern Art Film Library. (37 minutes)

Made at a minimum of expense and with poor equipment by a young Russian emigre who had previously been a violinist in a movie theatre in Paris, this is one of the most remarkable amateur films. Kirsanov's direction generally, his use of poetic imagery, free cutting and, above all, the performance of Nadia Sibirskaya in the main role, title the picture to all the praise it elicited from European critics."

"Film Notes", The Museum of Modern Art

It is on account of the film's astonishingly penetrating and imaginative treatment of the story that MENILMONTANT is so important. Nuances of thought and feeling that one might have said were beyond the expressive resources of the silent cinema, are conveyed through a brilliant understanding of that delicate, purely visual poetry which is the supreme beauty of the silent cinema. In this film Kirsanov displays a talent for the composition of significant visual detail in advance of most of his contemporaries, and use of symbols as extensive, though far more subtle, than Eisenstein's "Potemkin". Composed in a strange tempo, unlike that of almost any other film, when once it is set in motion it carries one onward and onward with an irresistible inevitability, every sequence charged with subtly ramifying significance. Moreover it was an almost amateur film, made on a very slender budget. It is significant that, in the days of the silent film, such a production could contribute so much to the cinema of the world.

His penetration into the minds of his characters, Kirsanov remains unsurpassed almost until the close of the silent film era, and the skill with which he uses the flashback device remains unequalled to this day. In the uncompromising frankness and observation of MENILMONTANT there are many indications of an integrity, a realization of essential human dignities, which was to cause French films to be admired throughout the world in later years." George Morrison: The French Avant-Garde, Sequence # 4

(1953) Produced by United Productions of America for Columbia Pictures. Executive Producer: Stephen Bosustow. Distributed in 35mm by Columbia Pictures. Not available in 16mm. (28 minutes)

This is the fourth time that Cinema 16 presents a survey of the work of UPA who -under the aegis of Columbia Pictures - continue to produce the freshest and most original cartoons made in this country. Organized and staffed by some of Disney's dissenting talent, UPA's work over the past nine years (such as their memorable GERALD MCBOING-BOING and the MR. MAGOO series) has combined technical proficiency with very un-Disney-like subject matter and technique; the eternal chase, with its concomitant sadism, has been replaced by children or folk tales (MADELINE, CHRISTOPHER CRUMPET), original stories or cinematic re-creations of "classics" (THE TELL-TALE HEAR, THE UNICORN IN THE GARDEN), psychological or educational themes (FAMILY CIRCUS). Instead of the usual stereotyped cartoon characters, almost every UPA film introduces new "stars". The director has a great deal of personal freedom, and individuality of style is fostered rather than suppressed. Assembly line methods are avoided. Finally, a strong utilization of the concepts of modern art in drawings, designs, backgrounds and especially, unorthodox color use, further distinguished UPA's work.

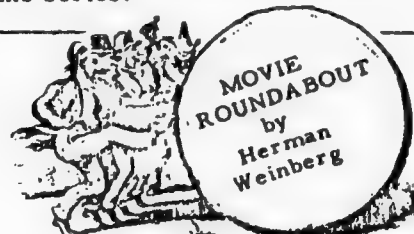
FILM NEWS

WORTH WATCHING FOR ... notable among the better films that will soon be turning up locally are such varied items as: TANGA TIKA, a refreshingly unpretentious semi-documentary of life in the South Seas, abounding in beautiful scenes and beautiful people. Made on location by Dwight Long over a period of two years, it is more impressive for its earnestness and honesty than for any particular poetry; but is evident that Long liked the islanders, was interested in their customs and sympathized with their problems. His film communicates that same sympathy to its audience, marred only by an obvious native dance finale dragged in as a box-office bait. As to dancing, all too rare is a musical with such artful design, such sensitive feeling for the relation of dancer to camera as M-G-M's delightful GIVE A GIRL A BREAK. Directed by Stanley Donen, himself a dancer, it tells its not unfamiliar back-stage story with exhilarating style and grace, relying far more on high imagination than a high budget to work its magic. The Champions, Marge and Gower, do their best film work to date... From England comes a handsome, polished and thoroughly Boccaccian DECAMERON NIGHTS - not all the nights, of course, but three of the stories that suggest as completely as the screen will permit just what Boccaccio had in mind. Even so, there are occasional signs of the ceremonial shears. It is sophisticated fun that gains in point and humor as the film progresses, aided no little by the presence of such skilled performers as Godfrey Tearle and Binnie Barnes, with special honors to Louis Jourdan and Joan Fontaine who reappear in various guises in each of the episodes. A trio from Italy: TIMES GONE BY, a jolly omnibus of half a dozen classic Italian short stories and plays from the turn of the century, with a ballet and a nosegay of properly nostalgic songs tossed in for good measure. Some are a little on the naughty side and one is down-right vulgar. But the finale, THE TRIAL OF FRINE, in which the distinguished Vittorio de Sica turns actor to defend curvacious Gina Lollobrigida from the perfectly true charge that she murdered her husband, is high comedy that alone is worth the price of admission. Most of Italy's top stars turn up sooner or later somewhere in this lavish entertainment... THE OVERCOAT, Gogol's bitter satire of Russian bureaucracy, has been translated by director Alberto Lattuada to modern Italy where it proves no less pertinent - as it would probably be no matter where it was

ANNOUNCING A TUESDAY NIGHT SERIES

We had originally planned to have a Wednesday night and two Sunday 'brunch' series this season. Heavy recruitment then forced us to institute a third Sunday series, which sold out immediately. By the beginning of October, the Wednesday series had been sold out, too. Since memberships continued to pour in, we have now decided to start a **TUESDAY NIGHT SERIES** at the Central Needle Trades Auditorium which will see the same programs but on different dates.

If any of your friends still wish to join C 16, ask them to mail their remittance (\$ 12 for one; \$ 20 for two) immediately, as even this series is rapidly filling up. Be sure to specify " Tuesday Series ". Your friends will not lose any event by virtue of joining this series.



GUEST EDITORIAL

Latest rumor from Switzerland: that Chaplin will do a political comedy satirizing McCarthy called "The Little Dictator" ... Bunuel now reveals that for all its harrowing realism he still had to make concessions to "bourgeois conceptions of morality" in his "The Young and the Damned" ... Jean Genet's short film "Un Chant d'Amour" makes Kenneth Anger's "Fireworks" (on the same subject) look

like kiddies' stuff by comparison ... and a recent independently made feature, "Dementia", by John Parker, carrying the endorsement of Preston Sturges, with music by George Antheil and not a word spoken in it, is the shocker of your dreams ... Hollywood will soon dedicate the first American film museum ... Orson Welles' recently made the first film with a newly invented electronic camera, a 30-minute extract of "The Merchant of Venice" directed by and starring himself ... A French film attacking capital punishment, "Nous Sommes Tous des Assassins (We Are All Murderers) by Andre Cayatte, has been deemed unsuitable to the "gay, American temperament" and returned to France ... Watch for the Arab-scissors scene in the forthcoming new Rene Clair comedy, "Beauties of the Night", for a touch of sophisticated hilarity you'd never get in a Hollywood film ... watch for a similar reference in the cherries-on-the-stem scene of the French "Three Women" if the censors ever release it ... Films currently being held up by the censors include the aforementioned "Dementia", "Three Women" (after 3 Maupassant stories), "Ladies Hairdresser" (starring Fernandel), the Swedish "One Summer of Happiness", and "Le Plaisir" (after 3 more Maupassant stories) ...

The Modern Miracle Entertainment That You See Without The Use Of Glasses" is how CinemaScope describes itself though for the last 50 years people have been seeing movies without glasses ... Prof. Henri Chretien, inventor of the anamorphic lens which is the basis of CinemaScope, recently admitted in a letter to Abel Gance that it was Gance's use of the triple screen in 1927 that inspired his researches ... In fact, Gance's triple screen "Napoleon" antedated both Cinerama and CinemaScope by almost a quarter of a century - and Gance's "perspective sound" in 1929 antedated "stereophonic sound" by almost that long, too ... Yet Gance got not a line of recognition or dime of royalty for all his pioneer efforts ... Three more famous painters are in for "the treatment" (à la Toulouse-Lautrec) by the movies; MGM will do Degas; David Bradley and James Agee will do Gauguin; and Renoir will do Van Gogh ... The delightful French "Rendez-vous de Juillet" by J. Becker about modern French youth in revolt against bourgeois asphyxia has been languishing here for two years with no theatre to show it ...

/Herman G. Weinberg has edited and titled most of the famous foreign films shown in the U.S. He is currently working on a book, "Sin and Cinema", a study of movie morals./

CINEMA 16 FILM NOTES 1953/1954

NOVEMBER

PLEASE: Although the lights will go on for a moment after some of the films, this will not be an intermission and we urge you to remain in your seats.



A Cinema 16 Premiere:

LATUKO

An American Museum of Natural History presentation, produced by Edgar M. Queeny-Jarville Studios. (1950) Camera: Edgar M. Queeny, Fort B. Guerin, Jr. Sound: Jack Clink. Script: Charles L. Tedford. Released by Producers Representatives. (50 minutes)

THE NEW YORK TIMES

REGENTS FIX BAN ON AFRICAN MOVIE

Board Rules That 'Latuko,' Documentary Film, Should Be Barred as Indecent

SPONSOR PROTESTS STAND

American Museum of Natural History Calls Picture True Portrayal of Natives

The State Board of Regents ruled yesterday that an African documentary film sponsored by the American Museum of Natural History was indecent and should not be shown publicly in this state.

In the ruling the board rejected an appeal by the museum from a recent decision by the State Education Department's Motion Picture Division denying a license to the picture on the same ground of indecency.

The board did not elaborate on the reasons for its ruling but it was understood that the objections were to the nudity of the African natives depicted in the film. The picture, filmed in 1950 by Edgar Monsanto Queeny, chairman of the Monsanto Chemical Company and a museum trustee, included several scenes in which nude males appear.

The regent's action brought a prompt response from Alexander M. White, president of the museum, who said the institution was "deeply disappointed" and that its judgment was that "there is nothing intrinsically indecent" in portraying African natives "as they actually live."

Museum Defends Film

Mr. White's statement followed "The museum is deeply disappointed that the people of New York State will be unable to view the museum-produced documentary motion picture, 'Latuko,' because of the decision handed down today by the New York State Board of Regents refusing to license 'Latuko' on the grounds that parts of the film are 'indecent' within the purview of Section 122 of the Education Law.

"It is a documentary film of the highest intellectual integrity carrying the unqualified endorsement of the American Museum of Natural History. It was photographed under the direction of a trustee of the museum, Edgar Monsanto Queeny, on an official American Museum African Expedition into the Anglo-Egyptian Sudan in 1950.

"This film constitutes a thoroughly authentic record of the primitive people in the village of Tirangole, located in the Province of Equatoria, and photographically reports with absolute fidelity the actual day-to-day living of the Latuko people.

"The primary object of this film is to educate and enlighten the audience as to the manner in which primitive people are living in Africa today. If nudity is objectionable per se many of the great masterpieces of painting and sculpture should be withdrawn from exhibition. It is the museum's judgment that there is nothing intrinsically indecent in portraying these African natives as they actually live."

"Enthusiastic reactions to 'Latuko' have been forthcoming from prominent church and educational authorities. 'Latuko' has been very well received in Los Angeles, St. Louis, Memphis, Salt Lake City and other cities.

"Critics have particularly praised

Praise by Critics Cited

the obvious authenticity of 'Latuko' as showing in strict simplicity the life of an almost unknown African tribe. The entirely natural state of undress of the natives has attracted little attention where the film has been shown, but has rather been accepted as correct photographic recording of their way of living.

"The American Museum has full control of the promotion and distribution of 'Latuko,' particularly in reference to advertising. The museum's high standards of dignity and propriety will be maintained where 'Latuko' is shown."

"The first white men to see the Latukos were Samuel and Florence Baker while on their path to their historic discovery of Lake Albert. Baker's generous account of their stay permits the observation that very little has changed during the 87 years that intervened before our visit. Hence, entering Tirangole (a Latuko tribal headquarters) was like raising the curtain on a play enacted by our own ancestors thousands of years ago. We looked upon primeval man - his industry, his witchery, and his violence.

Tirangole, which is but 4 degrees north of the equator, lies in the Sudanese province of Equatoria. Here dwell several thousand Latukos. They are tall, well-formed people. The men's powerful Nilotic nakedness gleams under the torrid sun like polished bronze - the young girls, whose carriage and grace equal that of Powers models, wear only goatskin lappets or aprons.

The spiritual and temporal head of the tribe is the Rainmaker. The office is hereditary and may be held by either man or woman. The British wisely administer the territory through the Rainmaker.

Although the missionaries have made some headway, the population is almost entirely pagan. Their totem animal is the crocodile; they believe that after death the departed soul enters a crocodile's body. In addition to the beliefs surrounding the totem, Latuko spiritual life centers about rites, magic, and dancing, having to do chiefly with their food supply - their grain and their game. For instance, magico-religious rites precede their hunts which are weekly affairs with several hundred participants. Before the hunt commences, the "Father of the Land" ensures good fortune by mixing charcoal and earth, spitting upon the mixture, and scattering it at the feet of the hunters while uttering an incantation.

Here is a people for whom nature supplies all material wants, while magic ministers to their spirits. They are as content as it is human to be - even as our European ancestors were a hundred centuries ago."

Edgar M. Queeny, Natural History Magazine

The Psychological Film: U.S.: PSYCHOTHERAPEUTIC INTERVIEWING ("Part II - A Method Of Procedure")

Produced by United World Films for the Presentation Division, Veterans Administration, Department of Medicine and Surgery under the supervision of Florence Powdermaker and Jacob E. Finesinger. Restricted distribution to qualified groups only: Psychological Cinema Register. (32 minutes)

This training film for psychiatrists and psychiatric social workers in the Veterans Administration features an unrehearsed interview with a patient selected at random and not previously seen by the doctor appearing in the film. The purpose of the film is not to interpret the patient's problems (such as his anxiety and repression) but to analyze the psychiatrist's procedure. Many revealing glimpses of both the doctor's and the patient's behavior are further clarified in succinct sub-titles. The doctor is shown encouraging, focusing, giving or withholding interest, committing errors, participating actively or passively. The production is on a professional level throughout and cinematic techniques are used to advantage.

A Cinema 16 Premiere: IN THE STREET

Photographed by Janice Loeb, James Agee, Helen Levitt (1945/48) Edited by Helen Levitt. Music: Arthur Kleiner. Rental Information: Miss Levitt. (19 minutes)

"My list of top pictures made in the last five years has now been expanded to include a documentary of street life in Spanish Harlem, shot entirely with a 16mm sneak camera. The technique of documenting life in the raw with a concealed camera has often been tried out, in Hollywood and in experimental films, but never with much success until this small masterwork turned up. One problem was finding a camera either small enough to be hidden or made in such a way that it could be focused directly on the scene without being held to the operator's eye. The producers used an old model Cine-Kodak which records the action at a right angle to the operator who gazes into his scene finder much as was done with the old-fashioned Brownie. The people who wound up in this movie probably thought the camera-wielder was a stray citizen having trouble with the lock of a small black case that could contain anything from a piccolo to a tiny machine gun. For dramatic action, the film deals with one of the toughest slum areas extant - an uptown neighborhood where the adults look like badly repaired Dumplings who have lived a thousand years in some subway restroom, and where the kids have a wild gypsy charm and evidently spend most of their day savagely spoofing the dress and manners of their elders. The movie, to be shown around the 16mm circuit, has been beautifully edited by Miss Levitt into a somber study of the American figure, from childhood to old age, growing stiffer, uglier and lonelier with the passage of years .. even the kids act a bit like spies from the underground. To see what they will be like when they grow up, all we have to do is look at the shots of their parents. The watchfulness of youth has now become a total preoccupation.. all forever staring at the world as though it were a dangerous, puzzling place filled with hidden traps. The great American outdoors, once a wide-open prairie for adventurers is here, in one shrunken pocket of New York City, a place of possible terror to people who spend their time looking at it with 100-per-cent distrust."

Manny Farber, The Nation

LETTERS

"I am extremely interested in rejoining C 16 this season. Unfortunately, the application was sent in too late and as a result I landed behind 400 other applications on the waiting list. As a desperate measure I stood out in front of last Sunday's performance with a sign indicating that I was in the market for someone's - anyone's membership card. I do not want to emphasize how dire is my plight, for I know that many ahead of me on the waiting list feel just as bad as I, but I want to give notice that I was a member last year .. this may improve my standing .."

J.E.D.

/ While the sign displayed by Mr.D. in the lobby deeply impressed our Beekman theatre audience, nobody was willing to transfer his membership. However, we have thrilling news for Mr.D. and others on the waiting list - see the next page!

"I am perhaps your only sightless subscriber and, I feel quite safe saying, one of your most richly rewarded members. Incomprehensible as this may sound under the circumstances, it is nevertheless true. I could furnish several pages of proof. Let me thank you for the pleasure, the increased intelligence, and the deep experiences derived from the half dozen or so showings I have thus far attended. You deserve to grow, and it is my sincere wish that you do so."

R.J.P.

"I am a native of New York City, now stationed in Korea, and would appreciate information about C 16 for my future possible use. Please rush."

Pvt. T. F. J.

/request complied with/

A SCREENING OF FILMS TO BE SHOWN BY
CINEMA 16 DURING ITS SEVENTH SEASON
(November 5th, 1953)

* denotes a Cinema 16 premiere

cinema 16 inc.

exhibition and distribution of
documentary and experimental film

***IN THE STREET**

(1945/48) Photographed by Janice Loeb, James Agee and Helen Levitt. Original Score: Arthur Kleiner. Edited by Helen Levitt. Rental information: Miss Levitt. (16 minutes, black & white, silent with record, 16mm only)

"The technique of documenting life in the raw with a concealed camera has often been tried out, in Hollywood and in experimental films, but never with much success until this small masterpiece turned up. One problem was finding a camera either small enough to be hidden or made in such a way that it could be focused directly on the scene without being held to the operator's eye. The "Film Documents" group used an old model Cine-Kodak which records the action at a right angle to the operator who gazes into his scene finder much as was done with the old-fashioned Brownie. The people who wound up in this movie probably thought the camera-wielder was a stray citizen having trouble with the lock of a small black case that could contain anything from a piccolo to a tiny machine gun. For dramatic action, the film deals with one of the toughest slum areas extant - an uptown neighborhood where the adults look like badly repaired Humpty-Dumpties who have lived a thousand years in some subway restroom, and where the kids have a wild gypsy charm and evidently spend most of their day savagely spoofing the dress and manners of their elders. The movie, to be shown around the 16mm circuit, has been beautifully edited by Miss Levitt into a somber study of the American figure, from childhood to old age, growing stiffer, uglier and lonelier with the passage of years."

Manny Farber, The Nation

***BELLS OF ATLANTIS**

(1953) Produced and photographed by Ian Hugo. Based on Anais Nin's prose poem in "The House of Incest". Abstract color effects by Ian Hugo and Len Iye. Electronic score by Louis and Bebe Barron. Acted and narrated by Anais Nin. Rental information: Mr. Hugo. (10 minutes, color, sound, 16mm only)

"This film, which represents a new attempt at superimposition of colors and images, takes words for inspiration and a point of departure. It is based on a prose poem of Anais Nin and attempts to evoke latent human memories of first sensations and the earliest beginnings of consciousness.

Anais Nin, who acts the sole role in the film, and recites, has done this I believe successfully, in her prose poem, which has been well-known for many years, and the film attempts to make a cinematic counterpoint to her words. Like all attempts to carry over from one art to another, the filmic form has had to be a recreation in other terms, and a counterpoint rather than a translation.

Above all, an attempt has been made to use real images with abstract forms, separately and combined, with voice narration and music to express one integrated theme.

The music by Louis and Bebe Barron is the first orchestrated all-electronic music composed for a film. The original material was pre-formed electronic circuits (no live sounds or microphone used) and was then subjected to electronic situations which create total effect." Ian Hugo

EL DORADO

(1951) A Central Office of Information Film produced by Argosy-Crown Film Unit. Directed by John Alderson. Camera: Reg Hughes. Editor: Terry Trench. Music: Elisabeth Lutyens. Commentary: James Cameron. Sound Cutter: Ralph Sheldon. Distributed by British Information Services. (33 minutes, black & white, sound, 16 and 35 mm)

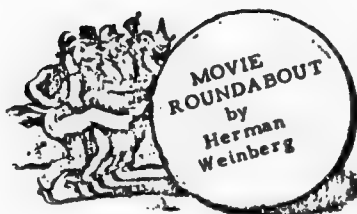
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This notable documentary offers no factual or political analysis of the problems of British Guinea. It is primarily a poetic evocation of "the three faces" of this country, conveying the atmosphere and texture of a land of unexplored jungles, solitudes and primitive peoples, and is accompanied by native dances and chants.

*IMAGES MEDIEVALES

(1948) A Cooperative Generale du Cinema Francais Production. Photography and direction: William Novik. Music: Guy Bernard Delapierre. English Commentary: James Johnson Sweeney, spoken by William Chapman. Distributed by A.F. Films. (20 minutes, color, sound, 16 and 35mm)

The life and times of the peasants and nobles of French society in the middle ages are dramatized through the medium of exquisite miniatures (some no bigger than postage stamps) from the illuminated manuscripts of the 14th century in the Bibliotheque Nationale in Paris. Using a special three filter technique rarely employed, the seemingly animated color tableaux evoke the work of the peasants, the games of the seigneurs, knighthood and love among the courtiers, the towns and nascent bourgeoisie as seen by the great, often anonymous artists of the period. The music is arranged from late medieval themes and folksongs, and is performed on authentic instruments of the period.



Films to watch for: "Les Sales Mains" (Dirty Hands) after Sartre's play.. "Crin Blanc" (White Mane), a film poem of the Camargue horses; Bunuel's "Robinson Crusoe".. von Sternberg's first film in 12 years, "The Saga of Anatahan" (provisional title).. "The She Wolf" (La Lupa) with Kerima.. re-issues of two classics, "A Nous la Liberte" and "The Captain of Koepenick" - all promised for the forthcoming season.. Stendhal's "The Charterhouse of Parma", with Gerard Philipe; "The Sinner" with Hildegard Neff and Gustav Froehlich.. "Bluebeard", with Cecile Aubry and Pierre Brasseur.. "Heidi", filmed in Switzerland.. Two films which unsuccessfully tried to get shown in this country were "OGPU", the Nazi glorification of Hitler's invasion of Russia, and the Italian "Alcazar", pro-Franco distortion of the siege of the Alcazar fortress during the late Spanish civil war.. now that "Robin Hood" may be banned as "subversive", we may recall that Monogram Pictures once hesitated to film "Hiawatha" for the same reason.. Eisenstein's opinion of "Chien Andalou" and "L'Age D'Or", both by Bunuel: "What a waste of talent!".. Stroheim, during the dark period he was acting for Republic Pictures, used to refer to that company as Repulsive Pictures.. The great German sexologist, Dr. Magnus Hirschfeld, once sponsored a film in 1917 called Different Than the Others, a defense of homosexuality, starring Conrad Veidt as an ethereal young violinist. Dr. Hirschfeld appeared personally in a prologue to the film pleading for tolerance in matters of sexual deviations.. J. M. Lubitsch once of Hollywood's pretensions to culture: "They (the producers) buy expensive editions of literary classics for their libraries to smell the luxurious leather bindings"... More rumors of Chaplin's projects: a film in collaboration with Sean O'Casey; "The Mad Woman of Chaillot" by Giradoux; further reissues of his best old silent films with synchronized musical scores of his own composition... Leon Shamroy, who became famous overnight for his photographic virtuosity in Fejos' "The Last Moment" back in the late twenties, recently renounced the close-up, moving camera, etc. as being "demode" as far as CinemaScope is concerned (Shamroy photographed "The Robe"). Sic transit gloria etc.. When ex-producer Joseph Kennedy objected to a scene in the script of Stroheim's "Queen Kelly" showing an African Negro priest confessing a white woman, Stroheim defended the scene saying "The scene is Africa, the priest is a Catholic priest, ordained to hear confessions. What's wrong with that? I would not hesitate myself to confess to a Negro priest."... Douglas Fairbanks Jr. once wanted Eisenstein to direct him in a comedy... Said Rene Clair once, "Everyone speaks of Chaplin the director and the actor, but hardly any notice is given to Chaplin the writer. He has, after all, written the script to every film he has ever made, which in itself makes him one of the most notable writers of modern times"... Recommended reading: King Vidor's autobiography, "A Tree is a Tree", a swell piece of Americana, as well as a fascinating account of Hollywood's early years "behind the scenes"... The Italians, having done a gem of modern high comedy with "The Trial of Phryne" episode in "Times Gone By", have gone back to the original Phryne of ancient Greece for a spectacular biographical film of the most famous courtesan of classical antiquity... "Young Bess" is called "The Virgin Queen" in France and "The Moon Is Blue" is called "The Virgin on the Roof" in Germany (only in the U.S. is "virgin" a shocking word)... "Let's knock the sensitive, unstable aspect out of the film business and put some solid momentum in it," urged Universal chief H. McIntye. "Audiences are now highly discriminating in their selection of screen entertainment. Distributors and exhibitors must join forces in fighting this trend."... "I went to Scotland and could find nothing there that looked like Scotland" said MGM producer Arthur Freed, explaining why "Brigadoon" will be filmed in Hollywood... Sic semper cinemal

/ Mr. Weinberg has titled most of the famous foreign films shown in the US and is currently working on a book, "Sin and the Cinema", a study of movie morals./

CINEMA 16 FILM NOTES

1953/1954

DECEMBER



As usual, we cannot resist the temptation to add bonus events to our schedule, even after our programs have been set for the season:

Friday, January 29th,
7:15 and 9:30 PM

Central Needle Trades Auditorium
225 West 24th Street, NYC

SCREENING OF THE 1953 ROBERT FLAHERTY - CITY COLLEGE AWARD WINNERS

This joint City College of New York-Cinema 16 program features the award presentations and screening of the best documentary films of the year, as selected by Bosley Crowther, N.Y. Times; Mrs. Frances Flaherty; Richard Griffith, Museum of Modern Art Film Library; Lewis Jacobs; Film Author; Dr. Alice Keliher, New York University; Arthur Knight, Saturday Review of Literature; Amos Vogel, Cinema 16; Archer Winsten, NY Post

Admission free to Cinema 16 members; just present your membership card at the door. Attend this program at the same time you usually attend your special events. Guest tickets not valid.

PLEASE: Although the lights will go on for a moment after some of the films, this is not an intermission and we urge you to remain in your seats.

A Cinema 16 Premiere: Canada:

ANGOTEE

(1952) Produced by Michael Spencer for the National Film Board of Canada. Written and directed by Douglas Wilkinson. Camera: Jean Roy. Music: Maurice Blackburn. Distributed for NFBC by Contemporary Films. (32 minutes)

This sensitive portrayal of childhood and adolescence in a primitive society was made by one of Canada's younger directors who grew so fond of Eskimo life that he subsequently returned to the tribe to live with it and to make more films. Unlike his LAND OF THE LONG DAY (shown last season by Cinema 16) which concentrated on the outdoor activities of the Eskimos during the summer, ANGOTEE takes us inside the igloo and reveals the life and customs of a closely-knit family unit; the typical upbringing of an Eskimo boy; and the favored place he occupies in the family. The scene is the Chesterfield area on Hudson Bay. More an imaginative evocation than a factual study, the film abounds in interesting sidelights on Eskimo life and is free of the patronizing attitude so commonly found in films of this type.

The Experimental Film: Canada:

NEIGHBORS

(1952) A National Film Board of Canada Production by Norman McLaren. Camera: Wolf Koenig. Animated sound: Norman McLaren. Sound mixing: Clarke Daprato. 16mm distribution for NFBC by Contemporary Films. 35mm distribution: Mayer-Kingsley. (9 minutes)

McLaren is today one of the world's leading animators and certainly the most creative and "experimental" one. His work was introduced (through the courtesy of Janet Scollen of the National Film Board of Canada) to American audiences at the first

Cinema 16 show in 1947, and again in 1948, when an entire C 16 program was devoted to a personal appearance by him. Since then, his work has been shown widely in theatres and by C 16, has won international prizes, and has led to assignments for McLaren in both China and India, where he taught animation techniques to local film makers for their health and educational films.

Practically every McLaren film adds to the cinema's vocabulary by the use of new techniques. NEIGHBOR3, an Academy Award winner, is no exception. This chilling little fable takes full advantage of the camera's potential for visual trickery; displays a rich artistic imagination in its direction, continuity and script; and represents a complete justification of his earlier experiments with synthetic sound. This sound is not created by any musical instruments; it is drawn by hand onto the sound track in the form of striations and lines, variations in thickness and shape corresponding to variations in pitch. The film represents McLaren's first use of naturalistic images and, significantly, he employs the techniques customarily used to animate drawings and puppets (stop-motion photography) to "animate" live actors. The action is purposely crude and "jagged" to symbolically convey the puppet-like behavior of the characters, seemingly led to disaster by uncontrollable, semi-automatic actions.

A Cinema 16 Premiere: U.S.:

BELLS OF ATLANTIS

(1952) Produced and photographed by Ian Hugo. Based on Anais Nin's prose poem in "The House of Incest". Abstract color effects by Ian Hugo and Len Lye. Electronic score by Louis and Bebe Barron. Acted and narrated by Anais Nin. Rental information: Mr.Hugo. (10 minutes)

A curious and magical film voyage in search of "Atlantis", "the lost continent" within ourselves.. an attempt to evoke latent memories of our earliest days, sensations and earliest beginnings of consciousness. Since, as the accompanying poem states, "this Atlantis can only be found by the route of the dream", the film's structure resembles that of a dream and no attempt should be made to discover the "meaning" of any individual shot or sequence. The emphasis throughout the film is on a dream-like mood which is to be felt rather than understood.

"This film, which represents a new attempt at superimposition of colors and images, takes words for inspiration and a point of departure. Based on a prose poem of Anais Nin, it attempts to make a cinematic counterpoint to her words. Like all attempts to carry over from one art to another, the filmic form has had to be a re-creation in other terms, and a counterpoint rather than a translation. Above all, an attempt has been made to use real images with abstract forms, separately and combined, with voice narration and music to express one integrated theme. The music by Louis and Bebe Barron is the first orchestrated all-electronic music composed for a film. The original material was pre-formed electronic circuits (no live sounds or microphone used) and was then subjected to electronic situations which create total effect."

Ian Hugo

"This is one of the most poetic experiences I have had in the cinema."

William Inge ("Come Back, Little Sheba", "Picnic")

"BELLS OF ATLANTIS is a bold experiment in a difficult field. It attempts to create an atmosphere, a "climate of feeling", without introducing any specific source or cause of the sensations it wishes to cultivate. Like Poe, who knew that to introduce an actual object of fear would dispel the atmosphere of unease and apprehension which was his aim, Hugo has seen that any direct statement of his theme, even in images, would damp the spectator's imagination; he has preferred instead to build layer upon layer of images whose associations are in themselves incomplete and always lead onward." Richard Griffith, Curator, Museum of Modern Art Film Library

The Film Classic: France:

THE CRAZY RAY (PARIS QUI DORT)

(1923) Story and direction by Rene Clair for A.G.C. Camera: Maurice Desfassiaux, Paul Guichard. Assistant: Autant-Lara. With Albert Prejean, Henri Rollan, Madeleine Rodrigues, Marcel Vallee. Distributed by Museum of Modern Art Film Library and also by Brandon Films. (50 minutes)

"Rene Clair began his career as a journalist, became a film actor, appeared in several films, before he was made assistant director to Baroncelli. When he undertook his first independent film it was with the conviction that the French cinema had taken a wrong direction around 1907, and that the remedy was to turn back again for inspiration to its humble but pure beginnings, to the films of Melles and Zecca, and - above all - to playfulness, movement and unreality.

THE CRAZY RAY was made with little money and under difficulties. It is in a sense an amateur film. The choice of subject matter emphasizes Clair's deliberate return to early French sources, for Emile Cohl in 1907 had produced MONSIEUR STOP, about a scientist who discovered how to arrest motion, while the early ONESIME HORLOGER told of a young man eager to come into an inheritance who discovered how to speed up life. The frank use of familiar exteriors recalls not only Feuillade but Zecca; though only Clair thought of using the Eiffel Tower as his setting. And, throughout the film, he continues to express his conviction that "the function of the cinema is to teach us to look." His wit and his best situations alike are wholly visual, though they may have emotional, even literary overtones. Finally, the film's delight in observations of human behavior (note the two sandwichmen trying to pick up a banknote) betrays Clair's admiration for that pupil of Mack Sennett's whose pupil Clair himself avowedly was - Charles Chaplin."

Film Notes, The Museum of Modern Art

(PLEASE NOTE: The subtitles in this English version were inserted by a facetious producer and should, if possible, be ignored.)

LETTERS

THE DYLAN THOMAS FUND

To the members of Cinema 16:

I am sure you have read in the press of the sudden and tragic death of the great poet Dylan Thomas. Thomas died of encephalopathy in New York after an illness of four days. He was only 39 years old. He was attended by one of the finest brain surgeons in New York and everything possible was done to save him.

Thomas' death is an incalculable loss to literature. His work was growing in stature with every year. But there is also a personal tragedy - he leaves a widow without means of support and three children - which gravely concerns his friends.

As spokesmen for a committee of his friends we are making this urgent appeal to you for a contribution to the Dylan Thomas Fund, which will be used to meet his medical bills and funeral expenses and to aid his family over the next difficult months.

Please send your check to The Dylan Thomas Fund, care of Philip Wittenberg, Treasurer, 70 West 40th Street, New York City. An accounting of disbursements from the Fund will be sent to the contributors at a later date.

W.H.Auden Marianne Moore E.E.Cummings Wallace Stevens
Arthur Miller Tennessee Williams Thornton Wilder

OUR SPRING PROGRAMS

(from February to May) will be mailed to you on or before February 15th. There are no regular performances in February, but you should consult your ticket for dates of special events during that month.

A FEW MEMBERSHIPS ARE AVAILABLE

You may wish to tell your friends that - while our two Wednesday and three Sunday C 16 Series have been sold out for several months - a few memberships remain available for our Tuesday Series, and a limited number of Wednesday memberships will become available starting with our March performance. To avoid disappointment next season, we suggest that you join early.

OUR PREFERRED MAILING LIST

You might suggest to your friends to send us now their names and addresses for our newly established "preferred mailing list" so that in the future they will be advised of available memberships before the general public is.

EXPIRING MEMBERS

Your seats are protected (whether you are a Wednesday or a Sunday member) and will be reserved for you for 3 weeks following your last performance. A letter asking you to renew is mailed a few days after your last performance.

A REMINDER

As announced in last month's program note, our screening of the 1953 Robert Flaherty - City College Award Winners will be held on Friday, January 29th, at the Central Needle Trades Auditorium at 7:15 and 9:30 PM. Admission free to all members - just present your membership card. Attend at the same time at which you usually attend special events. Guest tickets not valid. This is a bonus event with our compliments!

MUSICAL SCORES

We want to express our gratitude to Bill Kenly for helping prepare the musical scores for both "Menilmontant" and "The Crazy Ray".

THE PRESS AND CINEMA 16

We want to draw your attention to several articles about C 16 that have recently appeared in national publications: A very laudatory review of "Latuko" together with information about C 16, by Arthur Knight in the Nov. 21st Saturday Review of Literature; a detailed discussion of the independent film movement and Cinema 16 by Jacob Deschin in the Amusement Section of the Dec. 13th New York Times; a "human interest" story about the beginnings of C 16 and the people behind it, by Cecile Starr in the Dec. 19th Saturday Review of Literature; and, coming in February or March, a feature story about C 16 by Al Hine in Holiday magazine.

"On my return to Chattanooga after attending your showing of LATUKO yesterday I want to compliment you on your fine service. Your films are interesting enough for me to fly 900 miles to New York from here, in order not to miss a single program."

Mr. H.S.G. (Chattanooga)

SPECIAL ANNOUNCEMENTS

CINEMA 16 FILM NOTES 1953/1954

JANUARY

The Documentary Film: Great Britain:

THE SINGING STREET

(1951) A Norton Park Production by N. McIsaac, J. Ritchie and R. Townsend. Camera: W. Geissler. Rental Information: British Information Services. (18 minutes)

This 1952 Edinburgh International Film Festival Prize Winner is a charming and unpretentious medley of traditional songs and street games of Scottish children photographed by a group of semi-amateurs in the streets of Edinburgh. It has a rough, improvised quality about it, but its very weaknesses (erratic camerawork and sound, shooting under inclement weather conditions) unexpectedly contribute to its documentary realism.

"Our aim was to show how the singing games are played - in their natural setting. Beginning in the morning and ending with the dusk, the progress of the camera is followed along an ideal thoroughfare.

The rhymes by themselves are quite fascinating. They vary from street to street and change from day to day. Phrases of ancient ritual, myth, lost language, the figure of the rose, mingle and meet with taxis, telephones and powder puffs. The favorite themes are love and death. Even if a rhyme is old, it seldom dies yet there is always something new appearing. The world is accepted and the poetry is kept alive. No one asks: What does it mean?

None of the rhymes are from books. All have been taken down from word of mouth. They were not made for education or for entertainment but belong to the art of play."

A Special Cinema 16 Presentation:

GRIEF

(1947) Produced by Dr. Rene A. Spitz for the Psychoanalytic Research Project on Problems in Infancy. Restricted distribution to qualified groups only: New York University Film Library. (24 minutes)

Dr. Spitz' famed psychoanalytic study of children deprived of mother love has long been a classic in professional psychiatric circles but has only rarely been seen by others. It is here presented by special permission of the producer.

"The film GRIEF shows the consequences of long-term separation of the young infant from his mother. It was prepared as an illustration for a publication made within the framework of a large research project extending over several years, and brings examples of children and their behavior when they are separated from their mothers. The separation was studied in NURSERY, an institution in the United States, and in FOUNDLING HOME, an institution abroad.

90 children placed in FOUNDLING HOME showed striking deterioration in body and mind after a stay of several months. Our careful investigation proved that they were provided with adequate and proper food and medical attention and that the only factor which was accountable for this deterioration was the absence of the mother or a substitute. We now outline a few of the findings (For details see publications listed below)

In NURSERY babies aged 6 to 8 months reared by their own mother proved happy and healthy. Some of them suddenly became weepy and withdrawn. Investigations showed that this change was not dependent on sex or race of the afflicted infants. What distinguished the sick from the healthy infants was that they had been separated from their mother for reasons of ill health or administrative reasons. Differences in the severity of the symptoms were observed. When the separation was prolonged, deterioration progressed, loss of weight and insomnia was prevalent, previously active infants lay motionless in their bed, their expression sad and withdrawn.

The children who seemed to suffer most were those who had been deprived of a "very good" mother. Infants who had been separated from a "bad" mother showed no sign of depression. In other terms, the quality of the relation between the mother and the child prior to the separation, and the adequacy of the substitute after the separation played an important role in the extent to which a child would be affected by the separation from his mother. Therefore replacing a good mother with a motherly nurse will avert the damages of separation.

Another factor which influenced the course of the depression was the length of the mother's absence. The longer the mother stayed away, the worse became the symptoms which the infant showed. But if the mothers were reunited with their children after a period lasting not longer than 3 months, the symptoms would subside within hours of the mother's return and the children's developmental quotient would rise spectacularly. They would regain their social contact with their surroundings and would become happy youngsters again.

It remains an open question whether such an episode of deprivation in the second half of the first year of life causes permanent damage to the children's personality. Up to now it was unfortunately not possible to follow up the children observed in this research project.

However, in the other institution, FOUNDLING HOME, all the infants were permanently separated from their mothers when they reached the age of 3 to 4 months. Lack of nursing personnel limited the care of these infants to the elementary manipulations of hygiene and nourishment. Once afflicted with depression, if the mother did not return, they deteriorated progressively. In extreme cases this led to stupor, agitated idiocy and marasmus. We noted further that when separated more than 5 months, these infants were extremely susceptible to infections and showed a high mortality rate.

In both institutions all infants received the same kind of care, the same food, the same medical and hygienic attention. The only difference in treatment of these children was: some were separated from their mothers - these showed the clinical picture described. Those not separated remained free from the affliction.

This film, and others made in our research, have been widely used for the teaching of mental health in universities, colleges, hospitals, PTA's, for the training of nurses and social workers, both in our country and abroad. In some parts of the world they have led to changes in the attitude towards the hospitalization of children, and towards making it possible for parents to see their children even if hospitalized. They seem also to have had some influence on attitudes towards raising orphans. In the U.S. thanks to the child guidance movement originating in the twenties, homes for children of an institutional kind have been replaced, mostly by foster home care."

Dr. Rene A. Spitz

REFERENCES: (all by Dr. Spitz: 1) "Hospitalism", The Psychoanalytic Study of the Child, Vol. I., 1945; 2) "Hospitalism - A Follow-up Report", Same Annual, Vol. II.; 3) "Anaclitic Depression", *ibid.*

The Film Experiment: Great Britain:
GREAT EXPECTATIONS

(1949) "Critic and Film Series No. 1", produced by the British Film Institute. Commentary by A. Jympson Harman. Excerpts from the Ronald Neame Production directed by David Lean. Distributed by the British Information Services. (7 minutes)

This film indicates a neglected avenue of film utilization: the analysis - on film - of motion pictures by leading critics or film historians. Here, one of the pictorially most striking scenes from GREAT EXPECTATIONS is discussed to indicate how surprise is created in the mind of the spectator by camera work and editing.

The Poetic Documentary: Great Britain:
EL DORADO

(1951) A Central Office of Information Film produced by Argosy-Crown Film Unit. Directed by John Alderson. Camera: Reg Hughes. Editor: Terry Trench. Music: Elisabeth Lutyens. Commentary: James Cameron. Sound Cutter: Ralph Sheldon. Distributed by British Information Services. (33 minutes)

This notable British documentary exhibits all the advantages and limitations of the poetic film. It offers no factual data or political analysis of the problems of British Guinea, as shown by recent events in that colony. Instead it concentrates on a poetic evocation of the atmosphere and texture of a land of unexplored jungles, solitudes and primitive peoples in strongly charged images. A true film artist is at work, filling the film with visual and aural excitements and surprises skillfully thrust at the spectator to involve him emotionally. The film is very carefully composed, image by image; the sound track is very active and full of the unexpected. Mechanized brick making becomes a visual adventure; sinewy bodies emphasize the primitive strength and beauty of the natives. Yet, is this perhaps only a romanticized (because incomplete) version of reality?

The Experimental Film: U.S.:
ADVENTURES OF JIMMIE

(1951) Written, directed and narrated by James Broughton for Farallone Films. Camera: Frank Stauffacher. Music arranged by Weldon Kees. Distributed by A.F. Films; also available from Cinema 16. ("Jimmie" played by Mr. Broughton) (12 minutes)

"This 'amorous fable in documentary style' lightheartedly spoofs the overworked autobiographical subject matter of contemporary literature; the lonely young man seeking companionship and self-fulfilment in an unfriendly world. From Thomas Mann to Truman Capote, the sensitive young protagonist usually winds up muddling along in his frustrations, committing suicide, or, more recently, being psychoanalyzed - not very successfully. Jimmie presents us with a slightly different side of this vital problem of loneliness and obsession with the personal fantasy in an impersonal world. He is a plucky fellow, reasonably healthy, certainly modest. His only trouble is that he is a bit confused. But he has persistence of a high order and so perhaps deserves to find his secret dream fulfilled in the end. I wished in this film to create a relaxed effortless style borrowing as much from Fitzpatrick travelogues as from Guitry and Clair, to make my own American satire on the neurotic as a hero."

James Broughton

January 13, 1954

BED AND SOFA

(1926) Production: Sovkino, Moscow. Direction: Abram Room. Source: F. Komanov. Scenario: Victor Shklovsky. Camera: Grigori Giber. With: Nikolai Batalov, Ludmila Semenova, Vladimir Fogel. Restricted distribution to qualified groups only: Museum of Modern Art Film Library.

This almost legendary masterpiece of the Soviet cinema, cited in all histories of the cinema, is only now becoming more widely available for scrutiny. Hampered by its subject matter, its circulation was even more restricted than that of other Soviet films.

From the beginning, the Soviet cinema had been looked upon by the state as the most powerful existing propaganda medium. State-financed and state-controlled, it set definite limits to the activities of its producers. Yet, in the early twenties the absence of narrowly defined bureaucratic directives gave the artist a certain amount of freedom to experiment within the framework of "propaganda for the new society" and led to many remarkable advances in film theory and technique. The increasing totalitarianism and bureaucratization of the regime, however, soon wiped out whatever limited artistic freedoms had existed.

Room's film represents an interesting borderline case: an artist at the height of his power, seemingly unhampered, yet ultimately frustrated by the artificial introduction of a crude propaganda motive. In this case, it was the reversal in Soviet policy concerning abortions which occurred at the time the film was being produced. Until 1926 abortions for medical or personal reasons had been legal. After that date, a determined anti-abortion drive set in, together with a corresponding emphasis on the importance of child-bearing. This is reflected in the film.

In discussing the Soviet cinema during the twenties, Paul Rotha (in collaboration with Richard Griffith) in the standard work *THE FILM TILL NOW* (Funk and Wagnalls) distinguishes between the "left" and the "right" wing of Soviet film producers and continues:

"In contradistinction to the work of the left-wing directors (Eisenstein, Pudovkin, Trauberg, Kuleshov whose principal interest lies in technical methods of construction and expression of content the characteristic of the right-wing is the sociological purpose of their productions. Predominant in this group is Abram Room, who is a psychologist director interested in the exposition of the interplay of emotions between an intimate group of persons. He is inclined to approach the narrative situations in his films through the reactions of the participants, bringing their inner thoughts to the attention of the spectator by a careful photographic selection of their small, possibly insignificant, outer actions. He suppresses the environment of the narrative, except where it can emphasize the human relationship, and employs external objects only when they are of direct consequence to his characters. It will be seen that in this detail, Room is in direct contrast with the methods of the left-wing. His direction is extremely simple and straightforward, relying almost entirely on the acting talents of his cast and narrative material for emotional effect. Each of his films has carried a strong sociological content, of personal, domestic, and contemporary importance. From a psychological point of view, Room seems primarily absorbed in the psychological and physical attitude of men towards women. This was the thematic basis of his bestknown film, the notorious *BED AND SOFA*....

... The sociological theme of this film was in sympathy with the general movement to raise the social level of women by the frank realisation of masculine selfishness. Room took the narrative of a husband, his wife, and another man, of universal consequence, and placed it in an environment of Moscow during the housing shortage problem. Out of the peculiar circumstances arising from the nature of the environment, he contrived situations that lent themselves to an expression of his motive. He carried the first two-thirds of his treatment of the eternal triangle with almost perfect direction, until at that point at which a decision had to be made in order to carry the moral content, he descended to a sentimental and banal motherhood feeling on the part of the wife, thereby destroying the intensity of the drama, but achieving his sociological motive. Moreover, it was apparent that this sudden discrepancy, providing a weak conclusion to an otherwise brilliant film, was due to a concession to the policy of the producers, to wit the discouragement of abortion in the U.S.S.R. Aesthetically speaking, it was neither the logical nor natural ending for the first two-thirds of the film. Had *BED AND SOFA* been finished from the opposite point of view, I believe that it would have been one of the greatest films yet made. The mental understanding that controlled the direction of the earlier portions was amazing. The emphasis of contrasted moods, of space and compression, of sense of humour and depression, was conveyed to the spectator with tremendous psychological knowledge. There was no gesture, however small, which had not supreme significance in revealing the inner workings of their minds. The construction of the situations was perfectly contrived, the continuity having a smooth fluidity that enveloped the spectator. The balance of the scenario and the arrangement of the alternating incidents were masterly. Technically, the cutting was so good as to be almost unnoticeable. I suggest that despite the failure of the concluding sequences, *BED AND SOFA* was an unequalled instance of pure psychological, intimate, cinematic representation of human character."

also see: Rotha, *The Film Till Now*, p. 358, 364

Bardeche & Brasillach, *The History of Motion Pictures*, p. 176
London Film Society Program, April 7th, 1929

THE MAGNIFICENT AMBERSONS

(1942) Orson Welles' Mercury Production, released by RKO Radio Pictures. Direction and screen play by Orson Welles from the Pulitzer Prize novel by Booth Tarkington. Camera: Stanley Cortez. Special Effects: Vernon L. Walker. Music: Bernard Herrmann. Art director: Mark-Lee Kirk. Editor: Robert Wise. Costumes: Edward Stevenson. Recording: Bailey Flesler and James G. Stewart.

The Cast: Joseph Cotton as Eugene Morgan, Dolores Costello as Isabel Minafer, Anne Baxter as Lucy Morgan, Tim Holt as George Minafer, Agnes Moorehead as Aunt Fanny, Ray Collins as Uncle Jack, Erskine Sanford as Bronson, Richard Bennett as Major Amberson, Donald Dillaway as Wilbur.

"By the time Orson Welles, the one-time Wunderkind of radio, theatre and the movies, began shooting on THE MAGNIFICENT AMBERSONS, the handwriting was already faintly legible on the RKO studio wall. CITIZEN KANE, his vastly experimental first film, had opened to considerable critical acclaim but, savaged by the Hearst press and resolutely ignored in the hinterlands, it failed to bulge studio coffers to the extent anticipated by RKO's officialdom. Although Welles had meanwhile prepared scripts on two even more experimental productions; HEART OF DARKNESS and THE SMILER WITH A KNIFE, when KANE failed to live up to box-office expectations these became quite out of the question. He set to work instead on an adaptation of Booth Tarkington's popular yet searching novel of Middletown in transition, THE MAGNIFICENT AMBERSONS, deliberately turning his back on the pyrotechnics of the earlier film. What emerged in AMBERSONS is, in many ways, even more remarkable. CITIZEN KANE stands out today as a vigorously unconventional picture; in AMBERSONS Welles accepted all the conventions of the story film yet developed new cinematic techniques to advance and elaborate upon his narrative line. When it was released, in July of 1942, the critics in the main treated it with respect but seemed to feel vaguely let-down: it was not as obviously inventive as CITIZEN KANE. The public was far colder to it - they found it at once too realistic and too intellectual, too 'hard to follow'. THE MAGNIFICENT AMBERSONS was a good ten years ahead of its time.

Of course, what the public saw - and what audiences here at Cinema 16 are seeing this evening - is 88 minutes of a film that, from all indications, would have exceeded the 115 minutes running time of CITIZEN KANE. Despite steadily worsening relations between Welles and RKO, with his own Mercury Productions unit on the RKO lot he was able to supervise the editing of AMBERSONS, the production of JOURNEY INTO FEAR and at the same time plan a feature-length documentary on Latin and South America with the cooperation (and financing) of the Office of the Coordinator of Inter-American Affairs. He quit Hollywood as soon as the shooting on JOURNEY had been completed, leaving with his staff detailed editing instructions on both films. After a few weeks, however, RKO itself took over the task of finishing them. A short time later Mercury Productions was off the RKO lot completely. Welles has publicly disclaimed JOURNEY, declaring that it was "mutilated beyond recognition." He could scarcely have been any better pleased with what happened to AMBERSONS.

That all the main threads of the narrative have survived is almost beside the point. Essentially, the force of AMBERSONS lies in its steady accumulation of detail, both social and psychological. It is apparent (and Welles has confirmed this) that in cutting the film, RKO generally sacrificed social implications to story values. A strong sense of milieu is still present, neatly established in the remarkable opening sequence, carried further in the two long travelling shots through the town's main street and indicated again in Welles' commentary toward the end of the film. But the film admittedly is weakened by an absence of broader social reference; and not only as the re-creation of a significant era in America's recent past, but organically as well. The film is weakened just as KANE would have been weakened if a whole aspect - say, banker Thatcher's story - had been eliminated.

On the other hand, re-seeing THE MAGNIFICENT AMBERSONS almost twelve years after its original release affords numerous opportunities to appraise again Orson Welles' creative contributions to the motion picture medium. First, there is his use of the commentator, that all-knowing off-stage voice that makes us privy to the inmost thoughts of the characters on the screen. Before this film, it had seldom been used. Since this film, it has been used almost to distraction - but rarely with the same penetration and emotional power. The interplay of visuals and commentary that opens the film gets across an amazing amount of information about the town, the period and the principals with delightful wit and the utmost economy. Again, Welles, with his background of the theatre, evolved a technique for playing out long dialogue passages with a minimum of cutting yet a maximum of fluidity, shifting the composition within the frame while keeping the camera all but motionless (as in the long kitchen sequence and the scene on the stairs between Agnes Moorehead and Tim Holt). It is a style that has come to be particularly identified with William Wyler and George Stevens today. Also from the stage (or is it perhaps radio?) Welles has introduced a form of conventional overlap, several people speaking simultaneously - as in the farewells after the ball at the Amberson mansion - that is highly realistic and natural. At several points in this film, as in KANE, Welles cuts boldly from one scene to another, from one character to another, with the voice track as the sole excuse for the transition. Even the credits, read at the end of the film, are an adaptation of Welles' radio style.

In short, Welles is one of the few directors since sound who has seemed aware that he was making a talking picture, that he could be every bit as creative and inventive with his sound track as with the visuals. THE MAGNIFICENT AMBERSONS richly deserves this second chance for re-appraisal and appreciation. Perhaps it lacks the full stature of KANE, perhaps its structure and significance have been undermined in this studio abridgement (it is even said that the present ending is not the one that Welles intended). Still, the film conveys a sense of authentic period and a fullness of characterization all too rare today, and through techniques that can still be studied with profit."

(This program note was written by Arthur Knight, film critic for The Saturday Review who also teaches at the Institute of Film Techniques at City College and at The New School. Formerly Assistant Curator of the Museum of Modern Art Film Library, Mr. Knight is also in charge of procuring films for the television shows Omnibus and Excursion.)

...I am strongly in favor of a series of film "classics". Remember people of my generation rarely recall anything earlier than 1938...

...No speeches, not even the modest cute ones by Mr. Vogel-Peepers...

...I suggest that there be a ten minute intermission in the middle of the film showing. It would give me an opportunity to make the acquaintance of some of the attractive women fellow members of mine...

...Could the program notes be a little less lyrical. I can decide for myself if the film is "filled with delicate visual poetry" or is a "sensitive evocation" of something or other. We chastise you because we love you. Best wishes...

...Your program notes are highly informative and stimulating. However, their value would be enhanced if one could read them before a film showing. Granted, that mail distribution would be too costly, how about giving them out one showing in advance or printing the current and advance notes back to back thus making doubly sure they are read?...

...Heavy program notations often make me feel as if I needed an education for each presentation. Explanations should be made briefest, speakers should be forbidden...

...We would feel it a special treat to have a UPA cartoon each time. Most of the audience are serious thinkers and your UPA cartoons are very often the only intelligent humor we find for weeks at a time...

...The social documentaries which comprise the bulk of the C16 screenings may be entertaining, but they generally do not present any serious departure, technically or otherwise, from the commercial movies. Unconventional, daring and creative films assured of commercial failure should be championed by a society dedicated to the serious film...

...Show all abstract, experimental, avant-garde, etc, films in entirely separate program - for the intellectuals - I'm one of the simple minded...

...Far too many noisy "intellectual" people who rather talk than use their eyes and absorb the content. It is turning a possible service to the cinema into a "let's go down to CNTA and hiss C16," sort of thing...

...We like the Beekman Theatre: quiet, roomy, and your audience does not chatter, eat out of cellophane candy bags, or gape around to see what mutual friends are also imbibing painless culture. It's pleasant to be with people who seem to know why they are someplace...

...It is a joy to visit the beautiful Central Needle Trades Auditorium...

...I hate the Central Needle Trades Auditorium...

...Superficially you have attempted to create an esoteric social idea, but actually you have succeeded in doing nothing but to overcharge a few bewildered neurotics by making them feel like intellectuals...

...Why not attempt to make C16 more friendly by inquiring in your program notes as to membership reaction to outings, picnics, etc...

...Repeat certain films for the benefit of those who were not members at the time the films were originally shown and for those who wish to see them once again...

...I was pleased to see 3 of my last year's requests filled since the last poll...

...Watch how often you end a good description of a coming feature with the adjective "disturbing". Disturbing - that's a sales-talk?...

...I never go to the movies (C16 gives me all of the flickering screen my diet demands) If there has been something really good on television I would like to see it at Cinema 16 for I never see television firsthand (don't even own a radio much less a TV.)

...Why do you show films that I can see at the Museum of Modern Art?...

...I'm very happy you show films that I cannot see at the Museum of Modern Art since I only get out of work at 5:30PM...

...I know you cannot please all the people all the time, but you sure do a magnificent job pleasing most of us most of the time...

CINEMA 16 FILM NOTES 1953/1954

THE INSIDE STORY

We thought you might like to know the results of the questionnaire we sent you a few months ago... to read interesting comments by your fellow-members... and to hear about improvements we have made on the basis of your suggestions:

PROGRAMMING: Your replies indicate that you would like to see a greater proportion of the programs devoted to (in order of preference): 1) documentary film classics 2) social documentaries 3) scientific films; - and a smaller proportion to 1) speakers 2) abstract films 3) psychological films.

SUGGESTIONS FOR FUTURE PROGRAMS: An astonishing number of titles were suggested proving that C16 has indeed tapped the most film-conscious audience in New York. While it would be impossible to list all titles here, many of them appear on this season's program and others are being "worked on" so that they will be available in forthcoming seasons.

SUPPLEMENTARY FILM SERIES: In addition to our regular series, a large number of members would be willing to attend (in order of preference) 1) a feature film series 2) an experimental film series 3) a film study group. Their wishes will be fulfilled when the new C16 Film Center at the New School goes into operation in December with substantial discounts from the regular course fee available to C16 members.

WINNERS OF POPULARITY CONTEST: While we fully realize the limitations of popularity contests, we nevertheless wanted to know which film our members remembered most fondly. Here is their order of preference:

Regular Programs: 1) UNICORN IN THE GARDEN 2) LATUKO 3) IN THE STREET 4) NEIGHBORS 5) IMAGES MEDIEVALES

Special Events: 1) ED MURROW-ARGUMENT IN INDIANAPOLIS 2) ALL MY BABIES 3) THE MAGNIFICENT AMBERSONS 4) ACTIVITY GROUP THERAPY 5) BED AND SOFA
The Worst Liked Film of the Year: PSYCHOTHERAPEUTIC INTERVIEWING

WHO ARE THE C16 MEMBERS?:

Age: 4% under 20; 55% 21-30; 23% 31-40; 18% over 40. To put it differently, 59% of all members are below 30; 41% over 30. This provides an interesting contrast with last year's results, when 69% were below 30 and only 31% over 30.

Education: 75% are college graduates

Occupation: 41% are professionals or professionally employed; 17% the arts, advertising and publicity; 14% in business; 8% students; 8% clerical and sales; 6% skilled and technicians; and 5% housewives.

COMMENTS: It is, of course, impossible to print the several thousand comments that we received nor has it been possible to thank all of you individually. But you may be assured that your comments were analyzed and poured over (gladly or sadly) time and again... that they proved extremely helpful for our future plans... and that we are very grateful to you. Most of them were of a very positive nature (which pleased us no end), some were more or less negative, many contained excellent suggestions and ideas. (A random sampling appears on the next page... we think you will find them interesting.)

MEMBERS' COMMENTS

ACTION WE HAVE TAKEN AS A RESULT OF YOUR COMMENTS:

Overcrowding: The success of our recruitment drive last fall found us somewhat unprepared and we were too crowded for comfort. Next season, to correct this situation once and for all:

1) Special Events will be presented on two nights thereby doubling the seating capacity.

2) We have added a 7:15 and 9:30 PM Tuesday Series at the Central Needle Trades Auditorium. (Identical programs)

Guest Ticket Policy Liberalized: We are pleased to announce that guest tickets will be undated, valid at any performance, regular or special.

New Equipment: Those members who could not understand why we did not buy a new screen for the Central Needle Trades Auditorium will be interested to hear that we had been trying to do so for several years, but that the Board of Education did not permit the purchase of school equipment by outside groups. However we are happy to announce that an appropriation has finally been made and there will definitely be a new screen this season which will increase the illumination level and visibility.

And...

To this must be added special custom-made Bausch and Lomb lenses that we have finally been able to acquire (further improving the quality of projection) and a professional model tape recorder that will permit uninterrupted musical accompaniment to silent films; as well as special translations and English adaptations of untitled foreign films.

More Discounts at Art Theatres: We have recently made arrangements that will enable us to substantially increase the number of discounts available at art theatres in the city. (This includes the special discount ticket at the Beekman available to our members on a year-round basis.)

AVOID CONTROVERSIAL FILMS?: It is well to keep in mind the difference between a commercial movie theatre and a film society. The commercial movie theatre aims to entertain. The film society aims to further the appreciation of films and of new experiments in the film medium. The commercial theatre steers clear of controversy, the film society welcomes it. If the films shown by the film society are entertaining, so much the better; but entertainment value cannot be the sole criterion for film selection. The confusion between regular theatres and film societies is most clearly expressed by members who advise us to be guided in our program selections "by applause". We frankly do not feel that this can be the criterion. Neither applause nor the absence of applause can determine our program selections. The New York Philharmonic Symphony, which may be said to fulfill a similar function in music as Cinema 16 does in films, has often witnessed demonstrations when it presented contemporary music. The boos and hisses are expected by both audience and critics and while suggestions are made to drop works of this type from its program, Mr. Mitropoulos has fortunately not given in to them. We certainly do not claim that all or even the majority of the present avant-garde films are the works of a Bartok (who was roundly booed at one time or another at concerts) but we do feel that they represent significant experiments and as such worthy of exhibition at a film society.

The experiments of the French avant-garde in the twenties were much condemned at the time, the showing of *L'AGE D'OR* leading to a riot and fire in the theatre. Yet today many of their devices and achievements have percolated into commercial Hollywood films. It is part of the "mission" of Cinema 16 to be a showcase for such films.

Amos Vogel, Executive Secretary, Cinema 16.

...Some utensil should be provided to stir the coffee served at the Beekman Theatre. I have seen numerous solutions to this problem, such as, stirring with the pinky finger (etiquette prescribes the use of this finger of course), the use of a fountain pen, placing much sugar into the cup and bringing along one's own utensils for the screenings. All of these solutions seem inadequate to me...

...I have found my membership in C16 has opened a whole new world for me and I'm only kicking myself that I hesitated for several years before joining...

...It was a privilege to be able to see some extremely interesting films which I would never have had the opportunity to see except through C16 membership...

...The most wasted \$12 I have ever spent in New York City...

...A unique opportunity to discover the possibilities inherent in an imaginative, purposeful approach to film creation - possibilities for the most part overlooked by the large commercial companies intent upon satisfying the mass demands of an apathetic, indiscriminate audience of their own making...

...I seem to feel a deep depression in some of your programs. If it were not for my friends telling me of your past presentations, I would not know that you also have a humorous side...

...I didn't like all films equally well, neither did I expect to, nor would it be possible...

...Symposium on Poetry and the Film--one of the most boring evenings I have spent in years. Should have been titled FIVE SPEAKERS IN SEARCH OF A TOPIC...

...I enjoyed the forum on poetry. I had always thought of Miss Deren as a rather frantically disorganized person. Her complete lucidity of projecting her ideas charmed me and made Mr. Miller by comparison seem arbitrary, almost petulant. The forum was valuable if for nothing more than to encourage a reassessment of these people. I am sure I will look at Miss Deren's work with a new eye and I will be far more critical of Miller in the future. Orchids to you. May you continue to grow and grow...

...May we see some of the films made by the young, the experimenters, etc? Even if something foolish turns up (like the dialogue in *BELLS OF ATLANTIS*) I appreciate the compliment of being allowed to damn it on my own. In spite of the above C16 is one of the good things of life. Thanks for it...

...I think many of your films are too "off-beat" or are for very avant-garde colleagues, that you do not cater enough to those of us who are not starry-eyed and immature and a trifle decadent but just intelligent interested human beings who want to be informed or amused or touched...

...After 10 minutes of James Broughton's *MOTHERS DAY* I was fervently hoping he would get himself analyzed. This past year there have been fewer films reminding me of the self-involvement of mammie boy. I could even see *BELLS OF ATLANTIS* again...

...I have nothing but praise to offer, thank you...

...You show more good movies than I care to see...

...I really do think something should be done about people constantly walking out during a showing. It is most annoying to those who are enjoying the films, or speakers. They never go quietly but with much noise and obviousness as if the voicing of their opinions were of the most importance to everyone. To my mind the walking out on the speakers is absolute discourteousness...

...I want American coffee at the Beekman. I don't mean this to sound chauvinistic...

...I have never before been so thoroughly pleased with a membership in any organization. I would like to take this opportunity to inquire if there are any discussion groups to act as a stimulus to a worthwhile evening. As I attend alone, I find it irritating to see a provocative film and leave it suspended, as it were, for want of a good debate. I wonder if there are enough others like myself who would care to discuss the pros and cons of the films either for enlightenment or fun...

"No one is going to pretend that this is one of his better films - the final scene is unnecessary and embarrassing and there are implausible transitions and psychological gaps - but for what it attempts and for what it, to a surprising degree, accomplishes, it is valuable, and we should acknowledge the very rare talent of the man who made it."
(A member who didn't sign his questionnaire)

(The following letter was received from the noted film historian and critic, Jay Leyda. Mr. Leyda is the translator of Eisenstein's *Film Form* and *The Film Sense*, and the author of the widely acclaimed *THE MELVILLE LOG*):

"It was sad to hear the audience's reaction to Bunuel's film, *EL*, for it showed an intolerance of experiences - either actual or film - outside the 'normal'. No preparation, no tolerance is required for the undiluted, uncompromising film work - *UN CHIEN ANDALOU*, for example, even gains in effect through the absence of any warning to its audience. But the film audience unusually eager for new film experiences must be willing to find them not only in such undiluted form, but also to seek them beneath the guise of traditional or commercial forms, even when the film appears to be a star's vehicle. (I'm afraid that the presence of Arturo de Cordova blinded many in the audience to the artistic presence of Luis Bunuel.) The arrival of Bunuel may be the most fortunate event in Mexico's film history. For the filtered skies and hollow subjects that won prizes abroad, he has substituted maximums of intensity, and has demonstrated with each work that the theatrically released film and its audience deserve the best that the artist can give. Cinema 16 has the obligation to show its members any film that says a new thing in a new way, and I consider it a privilege for us to have seen how in *EL* one determined artist has been able to mold the film-factory apparatus to his own purposes.

EL embodies some of the basic weapons of the surrealist movement - it employs melodramatic means to attack the poison of melodrama; it insults the passive audience (but not the audience's intelligence) and turns passivity into boiling, troubling thought. It is the logical successor, as Sadoul has pointed out, to one of the least compromising films ever made, Bunuel's *L'AGE D'OR*. Bunuel might well have found the violent behavior of the Cinema 16 audience that watched *EL* a vindication of his method and a proof of his success - though I must confess to personal disappointment that a supposedly sophisticated and trained and eager audience should have responded in such a "normal" way to the powerful originality and courage of Bunuel's film."
Jay Leyda

THE LARGEST COLLECTION of experimental and avant-garde films in the United States is available for rental from Cinema 16 for your home or club showing (including such favorites as *Psyche*, *Begone Dull Care*, *Lead Shoes*, *Object Lesson*, *Weegee's N.Y.*, *Glens Falls Sequence*, *World of Paul Delvaux*) 10% reduction in rental rates for members. Write for catalog to: Dept. X, Cinema 16, 175 Lexington Avenue, NYC 16.

WE HAVE RECEIVED OVER 1000 QUESTIONNAIRES & while we won't be able to thank all of you individually, rest assured that your criticisms and suggestions will be carefully analysed and become part of our planning for next season. An analysis of your replies will appear in our May program notes; be sure to read it.

A STORY ABOUT THE PEOPLE WHO STARTED C16 (and a photograph!) appear in this month's *Mademoiselle*. You might like to read it.

CINEMA 16 FILM NOTES 1954/1955

SUNDAY BY THE SEA

Britain, 1953

MARCH

Production: Leon Clore. Direction & Script: Anthony Simmons. Camera: Walter Lassally. Editor: Lusia Krakowska. Singers: Joan Sterndale-Bennett & John Hewes. A Noel Meadow release. (13 minutes)

The pleasures of an English seaside resort as seen in a series of relaxed visual impressions, accompanied by authentic music-hall ballads. Winner of the *Grand Prix*, Venice Film Festival 1953.

PAUL TOMKOWICZ, STREET-RAILWAY SWITCHMAN Canada 1953 10 minutes

Produced by Tom Daly for Nat. Film Board of Canada. Directors: Roman Kroitor. Camera: Lorne Batchelor. Scenario: Stanley Jackson & Roman Kroitor. Music: Robert Fleming.

The National Film Board of Canada, a government institution, is today one of the most progressive documentary film production centers in the world. This is one of their "Faces of Canada" releases, a series devoted entirely to the work of new directors whose "First films" (unlike in the U.S.) are thus government-financed. Quiet and inward-looking, this film received an honorable mention at the Edinburgh 1954 Film Festival. Perhaps the most remarkable thing about this portrait of old age, is that its creator, Roman Kroitor, is only in his twenties.

JAMMIN' THE BLUES

USA, 1944

9 minutes

A Warner Bros. release, directed by Gjon Mill. Photography: Robert Burks. With Jo Jones, Illinois Jacquet, Sidney Catlett, Lester Young, Red Callender & Marie Bryant.

Gjon Mill is a noted American still photographer best known for his stroboscopic pictures in *LIFE* magazine. During the war, he made this short subject for Warner Bros., although it is difficult to understand how he was able to find this much experimental freedom in a major studio. While it is somewhat contrived, Mill's inventive cutting, enormous close-ups and unusual compositions make it a true and rare example of experimental work financed by a major studio.

THE ELSTREE STORY

Britain, 1953

50 minutes

Produced by Gilbert Gunn & Pathe Documentary Unit for Associated British Picture Corp. Camera: Stanley Grant. Direction: Gilbert Gunn. Editor: Richard Best.

SPECIAL ANNOUNCEMENTS

A LIMITED NUMBER OF TICKETS FOR STANLEY KRAMER EVENT ARE AVAILABLE AT DESK OUTSIDE to those members who have not as yet requested them. You must obtain this special admission ticket to attend this event (scheduled for Tuesday, April 19th at 8:00 PM).

WE REPEAT: DATE OF "SEARCH FOR LOVE" SPECIAL EVENT CHANGED from March 29 & 30 to April 26 & 27. Change the date on your membership card now while you think of it.

"THE ELSTREE STORY records the history of one of Britain's largest film studios from the silent era to the present day. While it is not very profound in its commentary of changing styles and in its appraisal of the Elstree films, it far transcends the typical "Flicker Flashback" species of peeps into the past. The extracts from films are long enough for a reasonably accurate impression to be formed, and they are linked by interesting shots of a huge studio busily engaged in the manufacture of film. All in all, THE ELSTREE STORY provides a good cross-section of the thrillers, the comedies, the musicals and the dramas that were typical British boxoffice fare in the early and mid-thirties. This was a most interesting period at Elstree, with directors and technicians from Germany hard at work behind the cameras, and stars imported from Sweden, America and other countries, busily emoting in front of the cameras, for this was a period when Britain was trying earnestly, but not too successfully, to capture a substantial portion of the world market. It is a little sad to note that as the years rolled by and the production values increased, the star rosters became more impressive and Technicolor supplanted black-and-white more and more, the Elstree product seemed steadily to lose a lot of the early vigor and inventiveness. On the whole the studio remained faithful to its policy of essentially "popular" entertainment. It is perhaps because of this "middle road" policy that most of its newer productions are comparatively little known here; not of art-house calibre, they are yet too staid and essentially British to capture a wider, less specialized audience in the U.S."

William K. Everson

THE CHARM OF LIFE

France

17 minutes

Production: Jean Gremillon. Direction: Jean Gremillon and Pierre Kast. Camera: Maurice Pecquex and Gaston Muller. Narration: Rex Harrison. Pictura Films

First prize, Venice International Film Festival 1950. "Kitsch" is delightfully spoofed in this sophisticated satire of "official" French painting at the turn of the century. Significantly, all the works shown here were recognized masterpieces at a time when the paintings of Cezanne, Renoir and Picasso were being laughed off the walls. In this film the tables have been turned: Official art and "appropriate" salon music of the period are used in delicate satire to portray the foibles, conventions, fashions and sexual mores of French society at the turn of the century. While using them satirically, the director has come so close to the spirit of these paintings that some sentimentals may possibly feel only nostalgia while watching the film.

LEADERS

CLYDE BRUCKMAN'S SUICIDE: "Perhaps I may take a few lines of your space to note the tragic suicide of one of the cinema's greatest comedy talents. Clyde Bruckman, director of such classics as The General, Feet First and The Man on the Flying Trapeze died on January 4th last. The man who had directed the best films of Keaton, Lloyd and Fields had had a flurry of screenplay activity at Universal in the mid-forties.

Present this coupon at lobby boxoffice of New School, 66 W. 12 St., Thurs., March 17th, 8 PM for reduced \$1.20 admission rate (\$1.80 without coupon) to C16 Film Center session: Poetry and Symbol: THE FILMS OF MAYA DEREN (Guest Speaker: Maya Deren)

Present this coupon at lobby boxoffice of New School, 66 W. 12 St., Thurs., March 24th, 8 PM, for reduced \$1.20 admission rate (\$1.80 without coupon) to C16 Film Center session: Realism and Comedy: PASSPORT TO PIMLICO (Speaker: Arthur Knight)

but in his last years could get nothing better than writing chores on mediocre two-reel comedies at Columbia. Broke, depressed and doubtless feeling (erroneously) that his work was no longer revered or even remembered, he borrowed Buster Keaton's gun and shot himself. And once again, the passing of one of Hollywood's finest architects was noted by but a couple of sparse, cold, lines in one or two trade papers. As in so many other cases, the tragedy is not alone in his passing, but also in the fact that his great talent was so shamefully neglected by an industry which, judging from the dearth of good comedies, was in great need of it." William K. Everson

CONCERNING 'EL'

Bunuel's EL was easily the most controversial C16 event of the season, as indicated by the mixed audience reaction it received. Speaking for C16, we did not show it because we considered it Bunuel's "greatest" (it can't be the task of a film society to only show masterpieces). We presented it: a) because it had created international interest as an important example of Bunuel's commercial work in Mexico, and had won several awards (the latest at the recent Festival International du Film de Darnay organized by the federation of the world's leading film museums) and had been widely commented on in European film magazines without being available to American audiences in an English version; b) because we found it of interest as such (especially if one considers how Bunuel's talents, preoccupations and neuroses if you please, "broke through" in what was essentially a conventional plot; and c) because we feel that there is a need for a showcase in America where unavailable, controversial films of more specialized interest can find their audience. (This is precisely why we showed it at a special rather than a regular event.)

Below are a number of typical letters received; they appear here not because we necessarily agree with any one of them, but because they indicate the problems of film society management - i.e. how to cope with differences of opinion while doing a programming job that satisfies the membership and at the same time does not violate the aims of a film society:

"The most abominable crime a selection committee could have perpetrated: an insult to my intelligence, redundant, sophomoric no matter how you dress it up with psychological semantics." M. Fox

"I was very grateful for your showing of EL and that others were able to see one of the best films of this gifted director. I had seen it twice when it went around the Spanish circuit, and found your narration clarified a great deal for me. I have seen seven of Bunuel's Mexican films which have not been sub-titled, including his version of Wuthering Heights (with Wagner's "Tristan" used as background music) and El Bruto, a violent piece, well acted, with many Bunuel touches. How about a double feature of these, with narration as in EL, for next season?" Norman Miller

Present this coupon at lobby boxoffice of New School, 66 W. 12 St., Thurs., March 31st, 8 PM for reduced \$1.20 admission rate to session: Films for Personal Expression: FRAGMENT OF SEEKING, IN PARIS PARKS, CONEY ISLAND (Guest Speakers: Valentine Sherry, Shirley Clarke)

Present this coupon at lobby boxoffice of New School, 66 W. 12 St., Thurs., April 7th, 8 PM, for reduced \$1.20 admission rate (\$1.80 without coupon) to C16 Film Center session: Sur-realism: ORPHEUS by Jean Cocteau (Speaker: Parker Tyler)

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VIRAPURU USA 1951 17 minutes
Written, directed, shot and edited by Samuel Zebba as a thesis for a Master's Degree in Film at the University of California. Prizewinner, Edinburgh 1951.

"VIRAPURU is a visual interpretation of an Indian Brazilian legend and is based on the symphonic poem by Heitor Villa-Lobos. It is a symbolic story of love, free and light as a bird. The bird (representing love) is captured by a girl and becomes real by turning into a young man. But too soon love is destroyed by Old Age (the old man). Yet, although the body is killed, the idea of love lives on in the shape of the bird, free and untouched as before."

Mr. Zebba first convinced an intercontinental airline to give him free transportation to and from Rio and then prevailed upon the Brazilian government to provide an anthropologist who travelled with him up the Amazon to the Urubu tribe. Trading tobacco and other commodities to the natives secured their co-operation in "acting" before the cameras. Zebba edited the film at the UCLA campus in three months.

MOUNTING TENSION USA 1950 22 minutes
A Crank Film Production by Rudolph Burckhardt. Rental info: Mr. Burckhardt.

Mr. Burckhardt, a well-known still photographer with a recent one-man show at the Limelight Gallery, writes as follows: "This is a comedy done in the style of the silent era, about the problems of an artist's life in New York, psychoanalysis, the influence of the Museum of Modern Art on young people, and sex. Ends happily. The actors have since all become well-known artists or married."

"The cost of this film, including a reversal print, was about \$200. Some of that was contributed by the actors. We made the story up together. It seemed natural to use the style of old silent comedies, like Buster Keaton's or Harold Lloyd's to some extent, with slightly exaggerated pantomime and speeded up movement. The best sequences were those made up on the spot by the actors or myself, tried out once or twice and then shot. Others like the epilogue we did over on 2 or 3 different days and still didn't seem to get them right."

DESISTFILM USA 7 minutes
A film by Stan Brakhage. Distributed by Cinema 16.

"This attempt to capture the atmosphere of an adolescent party is not my first film - I had previously made 2 complete and a number of incomplete films. DESISTFILM was entirely photographed during an all night party session. I had written an informal scenario and manipulated the drunken actors into scenes which I felt were characteristic of all such parties. The rest is improvisation. The episodes progress from a childlike game playing to the first sexual contact, which is celebrated in a kind of scorn by those not yet involved. Out of this celebration, homosexual desires arise. One of the boys is tossed and dumped out the door where a chase carries the majority of the party off into the night. Meanwhile, a lady is in distress. From this, a modern romantic scene emerges

and is slovenly photographed through wine bottles. This scene is soon smashed in the face of the rest of the happy party. And here DESISTFILM ends.

"All photography, direction, editing and the composition of the experimental sound track are entirely my own work. I used a Bell & Howell DL-70, regular and wide angle B & H lenses, Anaco war surplus film, photofloods with tin-foil reflectors, Revere tape recorder. Total cost of film: \$128 (3 rolls film and processing: \$10; magnetic tape: \$3; silent print: \$15; optical track, duplicate negative, 2 composite prints: \$100."

HOWARD STREET USA 9 minutes
Produced by William R. Heick, Bern Porter, Leslie Turner. Camera: William R. Heick. Editor: Leslie Turner. Rental information: Cinema 16.

Please note: The sound track of this film is intentionally unintelligible, as it represents an attempt to capture the atmosphere of a locale (San Francisco's Skid Row) by means of random and non-descript visual and aural impressions.

"We believe that this is a new approach to documentary film making. HOWARD STREET has no story, no plot, no narrative continually nor logical time sequence. Time for it does not exist. All the things in it could be happening at once - or years apart. We explode incidents, leaving them tailless and headless. Instead of copying reality, we create a new, psychological reality.

"The sound track - snatches of voices, street noises, music, curses - is very monotonous; this was our intention. It beats like a drum, a steady rhythm, and hurls the audience into accepting - without intellectual evaluation - reality as it appears on the screen in the same passive way in which lower type animals accept it: as happening -- that is all."

PROGRAM NOTES CONTINUE ON THE BACK OF THIS PAGE...

Present this coupon at lobby boxoffice of New School, 66 W. 12 St. Thurs April 14, 8PM for reduced \$1.20 admission rate (\$1.80 without coupon) to C16 Film Center session: **ANIMATION ADVANCES:** Films by Norman McLaren, Len Lye & UFA. (Speakers: Len Lye & Gene Dalich).

Present this coupon at lobby boxoffice of New School, 66 W. 12 St. Thurs April 21, 8PM for reduced \$1.20 admission rate (\$1.80 without coupon) to C16 Film Center session: **DOCUMENTARY REALISM:** Life Begins Tomorrow, with Sartre, Picasso, Gide. (Speakers: Arthur Knight).

Present this coupon at lobby boxoffice of New School, 66 W. 12 St. Thurs April 28, 8PM for reduced \$1.20 admission rate (\$1.80 without coupon) to session: **SOCIAL IMPLICATIONS OF THE AVANT-GARDE:** Rose et Reseda, Waiting, Blood of the Beasts, Neighbors. (Speaker: Amos Vogel).

AN "END-OF-THE-SEASON" BONUS FOR OUR MEMBERS:

We are proud to announce an important addition to our May program:

a distinguished new art film from France:
Leonardo da Vinci: THE TRAGIC PURSUIT OF PERFECTION

(Diploma of Merit, Seventh International Edinburgh Film Festival, 1953)

The artist as a tragic figure! This intense and moving study of da Vinci - not to be confused with the recent feature film - traces both the grandeur and the bitter frustration of his quest for perfection. A United Europe Films Production by Enrico Fulchignoni, released theatrically by Kingsley International Pictures, and non-theatrically by Film Images.

"A highly imaginative interpretative study which makes brilliant use of the film medium" *Time and Tide*

(In addition, the May program will also feature the complete "Murray Oppenheimer Interview": "Blum-Blum" and "Pre-Columbian Mexican Art")

ORDER OF FILMS: We sometimes find it necessary to re-arrange the order of the films at the last moment. Since these program notes go to press two weeks earlier, films are not always shown in the order listed in the notes.

LAST OPPORTUNITY TO OBTAIN FREE TICKET for the Stanley Kramer event (Tuesday, April 19, 8PM, at Central Needle Trades Auditorium): your regular membership card will not admit you - ask for special ticket at desk outside now.

LAST SPECIAL EVENT OF THE SEASON: "THE SEARCH FOR LOVE" (5 film variations on a theme) will be held Tuesday and Wednesday, April 26th and 27th at 7:15 and 9:30 PM, at the Central Needle Trades Auditorium.

BECKMAN DISCOUNTS: Additional discount cards to the Beckman Theatre are available to members upon request at the desk outside. If you have never been to the Beckman, you'll be pleasantly surprised to find it one of the most beautiful and comfortable art theatres in town. Some of the films to be shown there during the next few weeks are: (consult your daily newspaper for exact dates) *Country Girl, Ugetsu, Sunderin, Battle Cry, Animal Farm, Romeo and Juliet.*

THE PIANO SCORE FOR "EARTH" and "GENERAL LINE" (which contributed so much to the success of the showings) was arranged and played by Arthur Kleiner, composer and piano accompanist at the Museum of Modern Art film showings.

THE VILLAGE THEATRE CENTER (116 Christopher St.), a bookstore specializing in theatre and film books, will extend to Cinema 16 members a 20% discount on current books, 10% on textbooks, upon presentation of membership card.

PLEASE TURN PAGE FOR SPECIAL QUESTIONNAIRE

YOUR COMMENTS, PLEASE

tear off

The film makers will appreciate your frank and detailed comments. We shall forward all replies to them. Just hand the questionnaire to an usher on your way out or mail it to Cinema 16, 175 Lexington Avenue, NYC 16. Thank you.

1. May we have your opinion of the films shown today?

	excellent	good	fair	poor
FREIGHT STOP				
UIRAPURU				
MOUNTING TENSION				
DESISTFILM				
HOWARD STREET				
OEDIPUS				
IN PARIS PARKS				

2. Your comments, please:
FREIGHT STOP.

UIRAPURU

MOUNTING TENSION

DESISTFILM

HOWARD STREET

OEDIPUS

IN PARIS PARKS

(program notes continued)

OEDIPUS USA 1954 12 minutes
A film by Robert Vickrey. Music: Marcel Frank. Distribution: Cinema 16.

Mr. Vickrey, a painter whose work has been acquired and exhibited by the Whitney Museum and other collections, writes as follows about this present-day version of the Oedipus legend: "I have tried to produce a sort of psychological-surrealistic melodrama rather than the more common symbolic cinematic poem. In other words, I have tried to keep the action of the piece kinetic. Certain symbols are evident. The birth of Oedipus from the earth in the manner of organic plant growth, the gun, the sea of mud (or blood), the return to the womb, etc. But I have tried to keep these ideas integrated into a simple melodramatic framework in order to keep them from becoming over-self-conscious and intellectual."

"I made the complete film myself; it took 1 week to shoot, 2 years to finance and complete. I used a Bolex, all three lenses, Super X film, outdoor lighting, post-dubbed sound. The total cost was about \$250 - about \$175 for film and workprint, and \$75 for recording, transfer, and print."

IN PARIS PARKS USA 13 minutes
Producer, director and editor: Shirley Clarke. Photographers: Bert Clarke and Shirley Clarke. Original score composed by LaNoue Davenport for harp-chord, recorders and percussion. Rental information: Miss Clarke.

Shirley Clarke, a native New Yorker, studied modern dance with Martha Graham, danced with Hanya Holm, Doris Humphrey and Anna Sokolow, and performed her own works at the Dance Theatre of the 92nd Street "Y" and on tour. Her growing interest in the potentialities of the film medium for dance led her to make her first film, DANCE IN THE SUN, with Daniel Nagrin. This was followed by IN PARIS PARKS (shot with an Arriflex 16 and a Bolex camera, and completed in 6 months) of which Miss Clarke says: "It is my belief that it is possible to go into the real world, not the world of actors, and by photographing everyday life with personal perception, feeling and taste, and editing this material in terms of the beauty, magic and rhythm of these everyday experiences, to make a creative documentary. This kind of film needs no narration to make clear its meaning, but does use the elements of color and music for added emphasis and texture."

"Thus, the audience viewing the film enjoys it the same way it enjoys music or dance, and the individual film-maker has the opportunity to create an original cinematographic work, on his own, in much the same way as a painter can express his personal artistic experience."

EXECUTIVE SECRETARY OF CINEMA 16 TO SPEAK AT NEW SCHOOL: If you would like to hear Amos Vogel discuss the "Social Implications of the Avant-Garde", turn this page for coupon entitling you to reduced admission rate to this event. Several experimental films will be shown and there will be ample time for discussion.

CINEMA 16 FILM NOTES 1954/1955

APRIL

A PROGRAM OF "FIRST FILMS"

As a film society, the function of Cinema 16 is not merely to exhibit film classics, but also to seek out new talent, and provide a showcase for the untried and experimental, provided it displays artistic merit and sincerity of purpose.

This is the purpose of today's program, the second in a series of yearly surveys introducing the work of new film makers. In a medium that often seems threatened by stereophonic-3-D-wide-screen ossification, these represent fresh experiments and new approaches and we know that you will accept them in this spirit.

To help eliminate the lack of communication between the artist and his audience, we have also arranged for the following:

The Producer Questionnaire: To give you some idea of the difficulties and aspirations of the film makers, we sent them a questionnaire, the replies to which are reproduced in the form of program notes below.

The Audience Questionnaire: The film makers feel that they will benefit greatly by your frank comments. Help them (and help yourself to better films) by filling out the attached questionnaire. Just hand it to an usher or mail it to our office at 175 Lexington Avenue, NYC 16.

FREIGHT STOP USA 1953 10 minutes
Written, directed and photographed by Allen Downs. Sound: Irving Fink. A University of Minnesota release. Rental information: Cinema 16.

The camera is used to "re-discover the familiar" as we visit a small railroad center in Kansas where steam freights are observed arriving, engines are serviced and trains move on after reassembly. Photographed during the last season for steam in the area, the film concentrates "on the patterns and motion found in the railroad subject in order to motivate the art student toward better observation of everyday subjects." Experimental in the sense that it is not based on a script, the film is noteworthy for its "live" soundtrack, unencumbered by narration.

Mr. Downs, Assistant Professor of Art and Photography at the University of Minnesota, writes as follows: "I had no prior formal training in film making, but had been experimenting in the medium for several years. I made the complete film myself; shooting took 10 days, editing six months (evenings). I used a Bolex with 1", 3", and 1" lenses. The total cost of this film was \$1024.84, of which \$360 went for film; \$397.84 for the work print; \$30 for titles; \$200 for sound and \$35 for the print. These funds were supplied as grants in aid of research from the Graduate School at the University of Minnesota."

BUTTERFLIES DO NOT LIVE HERE Czechoslovakia 1958 (14 minutes)

Produced by Czechoslovak Film at the Studio for Popular Science Films.
Direction and scenario: Miro Bernat. Camera: Pavel Hrdlicka. Music:
Dr. K. Reiner. Distribution: Contemporary Films for Rembrandt Films.

PLEASE NOTE: Since the American distributor of this film was not satisfied with its English version prepared in Great Britain, he asked us in March to postpone the showing of the film to today's performance to allow time for the making of a new version. However, it now appears that this new version will not be ready until the Fall, and, rather than disappointing you, we decided to show the film in its present form, despite the fact that the commentary is at times "fuzzy" and hence not entirely intelligible. We ask your indulgence.

The paintings and poems of the Jewish children inmates of the Terecin (Theresienstadt) concentration camp city, surreptitiously created in illegal art classes during their imprisonment under the Hitler regime, and accidentally recovered by searching parties after the war, years after their youthful creators had perished in the gas chambers. Their teachers were adult inmates of the camps. Of the 15,000 children in the Terecin camp, all except four were gassed. The names of these children appear at the end of the film in a huge wall mural in Prag's Pinkas Synagogue. The paintings and poems were collected by the Jewish Museum in Prague which also published a book, "Children's Drawings and Poems, Terecin 1942-1944" in several languages. Since exact records were kept by their teachers, each of the hundreds of paintings and poems is identified by name and accompanied by a biographical note. To convey the "flavor" of this harrowing book, we reproduce one biographical note in full:

LEAVES OF A TREE, watercolor on tinted paper (archive number 131.120, 21.7 x 34 cm.). Milan Blennenfeld was born in Prague on March 28, 1930, and deported to Terecin on October 24, 1942, at the age of 12. He lived in boys' dormitory II at Terecin; was deported to Oswiecim and died there May 15, 1944, at the age of 14.

The title of the film derives from a line in a poem by Pavel Friedmann, written on April 6th, 1942 and entitled "The Butterfly". The author died two years later.

FURY U.S. 1936 (97 minutes)

Produced by M.G.M. Story by Norman Krasna. Screenplay by Fritz Lang and Bartlett Cormack. Directed by Fritz Lang. Photography: Joseph Ruttenberg. Settings: Cedric Gibbons, William Horning, Edwin B. Willis. Produced by Joseph T. Manckiewicz. With Spencer Tracy, Sylvia Sydney, Walter Abel, Edward Ellis, Bruce Cabot, Walter Brennan.

One of Hollywood's most controversial films which created a sensation upon its initial release: Fritz Lang's dark study of mob violence and lynch law, starring Spencer Tracy and Sylvia Sydney, in which the famed German film maker directs his jaundiced, coldly dispassionate eye toward American reality in as unusual a first Hollywood film as has ever been made by a foreigner. The existence of evil in society; the hypocrisy of law and order, the transformation of men into mobs are sharply edged in this fast and brilliantly executed warning which remains a daringly conceived contribution to the American social cinema, as relevant today as when it was made.

"The First World War brought changes to the western world. In Europe, an entire generation of intellectuals embraced despair. . . . All over the world, young people engaged in the cultural fields, myself among them, made a fetish of tragedy. . . ."—Fritz Lang.

Fritz Lang arrived in America in 1934, when he was forty-four years old. He came by way of France, where he had made, unexpectedly, his only comedy, an adaptation of Molnar's *Liliom*, about a man who goes to Heaven and has to review his whole life for the recording angel. (This rarely seen film is said to be full of charm and wit.) Lang's mood upon arrival in America, though, according to Henri Colpi, was "bitter and anguished"; no doubt the appalling visions of terror and outrage in his own *The Spy*, *Doctor Mabius* and *Atoll* still travelled with him. It was two years before he made his first Hollywood film, and it was not the one he originally planned to make; he spent his first year working on the scenario of a modern version of Jekyll and Hyde, *The Man Behind the Mask*.

The trilogy of *Fury*, *You Only Live Once* and *You and Me* stands in a rather ambiguous relation to the American social cinema of the 30s. In one sense (disappointing though the third film is) they remain its most daringly conceived contribution; in another, they scarcely belong to it at all. The difference lies deeper than in the extreme harshness of temperament in the first two films; it is in what the films are about. *Fury* is not (like, say, *They Won't Forget*) about a lynching, but an almost abstract study of mob hysteria; this hysteria has a number of results, of which the attempted lynching is one and the ferocious destructive bitterness it arouses in the victim (who plays dead in order to bring his attackers to trial) is another. *You Only Live Once* and *You and Me* are not about the difficulties of ex-convicts going straight in American society—but, again, dramatic abstracts of society's indifference to the outcast, whom it creates, punishes and then forces back into crime so as to feel justified after all. In this sense the mood of *You Only Live Once* and *You and Me* is closer to that of their contemporary *Card-Player*, *Quid des Brumes* and *Le Jour se Lève*; not only are there elements common to both—the worker-hero rejected and penalized by society, the girl who identifies herself with his plight, their attempts to find happiness together frustrated by poverty and an inescapable past—but their structures are equally schematic.

Even *Fury*, superficially the most realistic of a progressively formalist trilogy, is conceived with an intellectual rigour quite uncharacteristic of the American "problem" picture. It is built round two long and brilliantly sustained setpieces: the mob-hysteria which begins with scandal-mongering and ends with attempted lynching, and the trial of the rabble which nearly collapses through the paid perjury of all witnesses concerned until a newsreel film shown in court reveals the line of pseudo-respectable citizens as rabid hoodlums. Between these two events, a plot is sketched that does little more than introduce the victim and his girl and link them, structurally, to what is to come. We know and learn little about the characters themselves. Joe (Spencer Tracy) and Catherine (Sylvia Sydney) are saying good-bye as the film opens, she going to a new and better paid job in a western town, he staying on at a garage where he hopes to earn enough to come out and join her in a few months. This serves less to engage our human sympathies for Joe and Catherine as parted lovers than, first, to imply that society—by causing economic difficulties—is the guilty party from the start, and then, arising out of this, to prepare for the fatality

that occurs later when Joe, on his overnight drive to rejoin Catherine, is arrested on a kidnapping charge. The parting itself is realized with an extraordinary and gripping subtlety to underline these intentions; its mood is not sad, but—from the first disturbing low-angle shot of the night express—menacing. Rain blurs the carriage window as Joe and Catherine say good-bye; when the train starts Joe reaches to press her hand for the last time but misses it, and a light reflection suddenly blots out her face behind the glass. Similarly, the other habits or incidents described—Joe's partiality for peanuts, the fact that he tears his coat—are not revealing of character but merely traits or accidents that will later support the circumstantial evidence against him. Only in the brief scene when Joe walks home after the train has gone and befriends a mongrel dog—"You're lost and tired, like me"—is there an attempt to "place" him as an individual, and this is symbolic rather than human.

After Joe is arrested and put in jail, a series of sharp, ominous scenes describes the excitement of town gossip; these are types and symbols—imposing marshals, ugly self-important spinsters, a pompous reporter in search of a good story, admiring raucous youths, a sycophant in a bar with a high falsetto laugh, a group of three burly men with one flicking a whip—and a shot of a farmyard full of gobbling poultry is dissolved in for overt comment. These vignettes merge into the fuller spectacle of the crowd assembling in the square outside the jail, at first restless and inarticulate, then impatient and hostile, and then, as night falls, succumbing to their orgy of hate. The observation here is systematically and inhumanly forceful. Lighting and camera-angles are masterfully planned, but they never—until the final paroxysm, when the mob-madness is caught in some huge close-ups of threatening faces with torchlight flickering across them—impose any kind of visual gloss on the material. Each shot is simply a vivid, exact, dramatic mirror for Lang's misanthropy. It is only after the fade-out on the fired jail that the further—the calculation—into which the whole episode has been shaped, becomes fully apparent. The development of a crowd mood slowly organising itself into a destructive rage from daylight to the cover of night; the transfixed horror of Joe watching behind the bars of his cell window; the unmoving figures of the sheriff and the police on the steps; the bewilderment of Catherine, who reaches the town after nightfall as the citizens are lighting firebrands, catches a distant glimpse of Joe at the window, sees a pattern of hideous faces, and faints. . . . Infinitely sure with this kind of dramatic architecture, Lang—having balanced and ordered the different viewpoints of crowd, law and prisoner—holds up the most terrible shock, Catherine's realisation, until the last moment.

The second setpiece is no less cogently handled, though once or twice (in his treatment of some of the pathetic, frightened, self-perjured witnesses), Lang's contempt allows him to slip over into caricature. Certainly no irony is spared. The sheriff, who has previously been shown pleading with the rioters to go home, is now one of the perjurers; like everyone else he is too afraid or corrupt to admit the truth and only wants the episode to be buried. (Mabius knew that the law, no less than the individual, could be overcome at the moment of chaos.) The tension of the trial mounts with the same unforgiving objective drive, and its diminution, the self-righteous citizens in the dock confronted with degraded images of themselves on the screen, seems less a dramatic twist than a kind of *quid*. We know these people had *known* these monsters; now they have to recognise it, too. Here the film's main purpose becomes clear: the exposure is complete, the circle

CINEMA 16 FILM NOTES 1960/1961

Season 14 - Program 15 - May 1961

IMPORTANT ANNOUNCEMENT REGARDING MAY 17 SPECIAL EVENT

As many of you know, **THE SET-UP**, scheduled to be shown and discussed by Robert Wise at a special Cinema 16 event on May 17th - was on television last week.

The booking of this film on TV illustrates the problems and vicissitudes of film society programming; while we book months ahead, TV does not, and at the last moment, this television booking was set up. We discussed this situation with Wise and felt that at least a section of our membership would still be interested in his presenting the film, because they preferred seeing films a) on a big screen b) in focus c) without commercials d) without cutting and e) with the comments and presence of the film maker. In order to please the rest of the membership, we decided on the unusual procedure of showing another of Wise's films, **I WANT TO LIVE**, on the same evening. The procedure will be as follows:

ROBERT WISE AT CINEMA 16

Wednesday, May 17, 1961, Fashion Industries Auditorium

7:15 P.M. **THE SET-UP**

9:30 P.M. **I WANT TO LIVE**

All members may attend EITHER or BOTH of these performances. If you attend at 7:15, you may remain for the 9:30 performance if you so desire. 9:30 P.M. members may, if they wish, also attend the 7:15 performance.

A NEW CATALOG of CINEMA 16 experimental and avant-garde films for home or club rental has just been published and is available on request from our office, 175 Lexington Avenue, New York 16. A 16mm sound projector is required. Members are entitled to a 10% discount. The catalog features, among others, 'Science Friction', 'Odds and Ends', 'Krushchev', 'A Movie', 'Inner and Outer Space', 'Lifelines', 'Moon-birds', and several Laurel and Hardy and Chaplin comedies.

THIS IS THE LAST REGULAR EVENT of the season. We have no showings during the summer. The programs for next season will be sent to you after labor day. We wish you a happy and pleasant summer and suggest that you spend it outdoors.

WE WILL STILL SEND TWO BONUS GUEST TICKETS to any member renewing his membership before the summer. This offer is good for both members and any of their friends, who, in addition, may join at the same reduced rates as are extended to renewing members.

We are indebted to 'Sight and Sound' for the excerpts from Gavin Lambert's article FRITZ LANG'S AMERICA; and to Andrew McKay for the biographical material in this program note.

fully travelled, and—after bribery has failed to keep the secret—the devil in (or the "Caligari within") these apparently law-abiding souls is proved and fixed for them. There seems an unmistakable allusion, in these violent torchlit images of the rabble, to the insensate, destructive urge to mass-power that has so often obsessed Lang. For a moment, on the screen, is another incarnation of the terror-group of *Mabuse* and *The Spy*, the world sabotage organisation of *The Spiders*.

At this point, perhaps, Lang's interest in the story began to slacken. The bridging passages reintroducing Joe—who, scarred and burned after his escape from the jail, decides to exploit his presumed death and persuades his brothers to launch the trial—continue the method of preconception. Joe's rage and bitterness is presented as a *fait accompli* to prepare for the next event; Lang doesn't expend sympathy on it, only heightens its immediate effect pictorially. Expressionist shadings appear from the moment Joe plans his revenge. As his brothers sit discussing him, thinking him dead, his shadow arrives between them like a ghost;

the burned, unshaven figure is continually photographed in darkness; and as he listens to the trial on the radio, upright bars of an iron bedstead cast a pattern on the wall like a prison grill.

The resolution, after Catherine comes to plead with Joe to reveal himself and save the lives of his attackers, is the weakest part of the film. How much of this is due to Lang and the script (written by himself and Bartlett Cormack from a story by Norman Krasna) and how much to front-office pressure one cannot be certain. It is persuasively prepared for: the lonely walk round the town at night, the imagined faces of the lynchers reflected in a shop window, the strange moment of jazz music blaring from an all-night bar—but the bar is completely deserted, the radio plays to stacks of tables and chairs; the haunting pressure, the unease of atmosphere is brilliantly conveyed. Then the mood is broken by a crude transition to Joe's appearance in the courtroom next day, spruce and shaven and offering a short declamation on the need for a civilised community. The concluding image is the banal one of an embrace with Catherine.

Fritz Lang: Biography and Filmography

Born December 5th, 1890, in Vienna, the son of an architect. Father wants him to follow in his footsteps and Lang reluctantly studies architecture, then deserts study to take up art in Munich, then Paris. Dissatisfied, he begins to travel extensively, visiting Asia, the South Seas, Africa, China, Japan and Russia, supports himself by painting postcards, selling pictures in a Brussels cafe, drawing newspaper cartoons and fashion designing. Joins Austrian army in 1914, wounded, tries his hand at short story writing in hospital. This leads to sudden interest in films and screen plays; begins writing for Decla-Bioscop. Recovered, he departs for Berlin, film center of Germany, where Erich Pommer, then reorganizing the industry, discovers his talent. Dissatisfied with the filmic realization of his scripts by others, Lang in 1919 convinces Decla to let him direct his first screen play: **THE HALF-CASTE**, soon to be followed by a succession of ever more famous films: **THE MASTER OF LOVE** (with Carl De Vogt), **THE SPIDERS** (Lil Dagover), **HARA KIRI** (Lil Dagover), **THE WANDERING IMAGE** (Mia May), **FOUR AROUND A WOMAN** (Rudolph Klein-Rogge); **DESTINY** (Bernhard Goetzke), **DR. MABUSE THE GAMBLER** (Rudolph Klein-Rogge), **THE NIBELUNGS** (Paul Richter), **METROPOLIS** (Brigitte Helm), **THE SPY** (Klein-Rogge), **WOMAN IN THE MOON** (Willy Fritsch), **M** (Peter Lorre), **THE TESTAMENT OF DR. MABUSE** (Klein-Rogge), **LILIOM** (Charles Boyer), **FURY** (Spencer Tracy), **YOU ONLY LIVE ONCE** (Henry Fonda), **YOU AND ME** (George Raft), **THE RETURN OF FRANK JAMES** (Henry Fonda), **WESTERN UNION** (Robert Young), **MAN HUNT** (Walter Pidgeon), **HANGMEN ALSO DIE** (Brian Donlevy), **THE MINISTRY OF FEAR** (Ray Milland), **WOMAN IN THE WINDOW** (Joan Bennett), **SCARLET STREET** (E.G. Robinson), **CLOAK AND DAGGER** (Gary Cooper), **SECRET BEYOND THE DOOR** (Joan Bennett), **HOUSE BY THE RIVER** (Louis Hayward), **AMERICAN GUERRILLA** (Joan Bennett), **IN THE PHILIPPINES** (Tyrone Power), **RANCHO NOTORIOUS** (Marlene Dietrich), **CLASH BY NIGHT** (Barbara Stanwyck), **BLUE GARDENIA** (Richard Conte), **BIG HEAT** (Glenn Ford), **HUMAN DESIRE** (Glenn Ford), **MOONFLEET** (Viveca Lindfors), **WHILE THE CITY SLEEPS** (Dana Andrews), **BEYOND A REASONABLE DOUBT** (Dana Andrews), **JOURNEY TO THE LOST CITY**, **THE 1000 EYES OF DR. MABUSE** (Dawn Addams). Next project: Lang is now at work in India on a film about the Thuggee sect.

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A PROGRAM OF RESTRICTED NAZI PROPAGANDA FILMS
shown by special permission of the U.S. Department of Justice

1. TRIUMPH OF THE WILL (1934/6)
2. NAZI NEWSREELS (1940)
3. BAPTISM OF FIRE (1940)

4. CAMPS OF THE DEAD (1946)

PLEASE NOTE We are presenting the special, sub-titled version of TRIUMPH OF THE WILL prepared by the Museum of Modern Art. The original version has no titles. Before deciding to show this shorter version, we carefully compared both versions (sequence by sequence) and satisfied ourselves that no serious omissions occur in the Museum version. The omissions consist of several long (and untranslated) speeches by Nazi leaders and Hitler's reviewing an endless military parade. A sufficiently long excerpt from both sequences is contained in the present version to indicate their nature and significance.

To contrast the myth of the Hitler regime as portrayed in these propaganda films with its reality, the program concludes with a documentary record of the concentration camps, as photographed by Allied cameramen at the close of the war.

This is a harsh and extremely shocking film. There will be a brief intermission preceding it and if you have any qualms at all about seeing it, we strongly suggest that you do not.

(The following excerpts are taken from Siegfried Kracauer's, "Propaganda and the Nazi War Film" in FROM CALIGARI TO HITLER, Princeton University Press, 1947.)

TRIUMPH OF THE WILL "Through a very impressive composition of mere newsreel shots, this film represents the complete transformation of reality, its complete absorption into the artificial structure of the Party Convention. The Nazis had painstakingly prepared the ground for such a metamorphosis: grandiose architectural arrangements were made to encompass the mass movements, and, under the personal supervision of Hitler, precise plans of the marches and parades had been drawn up long before the event. Thus the Convention could evolve literally in a space and a time of its own; thanks to perfect manipulation, it became not so much a spontaneous demonstration as a gigantic extravaganza with nothing left to improvisation. This staged show, which channeled the psychic energies of hundreds of thousands of people, differed from the average monster spectacle only in that it pretended to be an expression of the people's real existence. When, in 1787, Catherine II traveled southward to inspect her new provinces, General Potemkin, the Governor of the Ukraine, filled the lonely Russian steppes with pasteboard models of villages to give the impression of flourishing life to the fast-driving sovereign...The Nazis also counterfeited life after the manner of Potemkin; instead of pasteboard, however, they used life itself to construct their imaginary villages.

To this end people as the incarnation of life must be transported in both the literal and metaphoric sense of the word. As to the means of transportation, TRIUMPH OF THE WILL reveals that the Convention speeches played a minor role. Speeches tend to appeal to the emotions as well as the intellect of their listeners; but the Nazis preferred to reduce the intellect by working primarily upon the emotions. At Nuremberg, therefore, steps were taken to influence the physical and psychological conditions of all participants. Throughout the whole Convention masses already open to suggestion were swept along by a continuous, well-organized movement that could not but dominate them...Symbols chosen for their stimulative power helped in the total mobilization: the city was a sea of waving swastika banners; the flames of bonfires and torches illuminated the nights; the streets and squares uninterruptedly echoed with the exciting rhythm of march music. Not satisfied with having created a state of ecstasy, the Convention leaders tried to stabilize it by means of proved techniques that utilize the magic of aesthetic forms to impart consistency to volatile crowds. The front ranks of the Labor Service men were trained to speak in chorus - an outright imitation of communist propaganda methods; the innumerable rows of the various Party formations composed tableaux vivants across the huge festival grounds. These living ornaments not only perpetuated the metamorphosis of the moment, but symbolically presented masses as instrumental superunits.

It was Hitler himself who commissioned Leni Riefenstahl to produce an artistically shaped film of the Party Convention. In her book on this film, she incidentally remarks: "The preparations for the Party Convention were made in concert with the preparations for the camera work." This illuminating statement reveals that the Convention was planned not only as a spectacular mass meeting, but also as spectacular film propaganda. Leni Riefenstahl praises the readiness with which the Nazi leaders facilitated her task. Aspects open here as confusing as the series

of reflected images in a mirror-maze; from the real life of the people was built up a faked reality, instead of being an end in itself, merely served as the set dressing for a film that was then to assume the character of an authentic documentary. TRIUMPH OF THE WILL is undoubtedly the film of the Reich's Party Convention; however, the Convention itself had also been staged to produce TRIUMPH OF THE WILL, for the purpose of resurrecting the ecstasy of the people through it.

With the thirty cameras at her disposal and a staff of about 120 members, Leni Riefenstahl made a film that not only illustrates the Convention to the full, but succeeds in disclosing its whole significance. The cameras incessantly scan faces, uniforms, arms and again faces, and each of these close-ups offers evidence of the thoroughness with which the metamorphosis of reality was achieved...

To substantiate this transfiguration of reality, TRIUMPH OF THE WILL indulges in emphasizing endless movement. The nervous life of the flames is played upon; the overwhelming effects of a multitude of advancing banners or standards are systematically explored. Movement produced by cinematic techniques sustains that of the objects. There is a constant panning, traveling, tilting up and down - so that spectators not only see passing a feverish world, but feel themselves uprooted in it. The ubiquitous camera forces them to go by way of the most fantastic routes, and editing helps drive them on...The film also includes pictures of the mass ornaments into which this transported life was pressed at the Convention. Mass ornaments they appeared to Hitler and his staff, who must have appreciated them as configurations symbolizing the readiness of the masses to be shaped and used at will by their leaders. The emphasis on these living ornaments can be traced to the intention of captivating the spectator with their aesthetic qualities and leading him to believe in the solidity of the swastika world. Where content is lacking or cannot be revealed, the attempt is often made to substitute formal artistic structures for it: not for nothing did Goebbels call propaganda a creative art...

The deep feeling of uneasiness TRIUMPH OF THE WILL arouses in unbiased minds originates in the fact that before our eyes palpable life becomes an apparition - a fact the more disquieting as this transformation affected the vital existence of a people...Only a nihilistic-minded power that disregarded all traditional human values could so unhesitatingly manipulate the bodies and the souls of a whole people to conceal its own nihilism...TRIUMPH OF THE WILL is the triumph of a nihilistic will. And it is a frightening spectacle to see many an honest, unsuspecting youngster enthusiastically submit to his corruption, and long columns of exalted men march towards the barren realm of this will as though they themselves wanted to pass away."

BAPTISM OF FIRE

"The film devices of Nazi propaganda are numerous and frequently subtle. There is hardly an editing device they did not explore, and there exist several means of presentation whose scope they enlarged to an extent hitherto unknown. They were bound to do so, for their propaganda could not proceed like the propaganda of the democracies and appeal to the understanding of its audiences; it had to attempt, on the contrary, to suppress the faculty of understanding which might have undermined the basis of the whole system. Rather than suggesting through information, Nazi propaganda withheld information or degraded it to a further means of propagandistic suggestion. This propaganda aimed at psychological retrogression to manipulate people at will. Hence the comparative abundance of tricks and devices.

Explanations, which recur at regular intervals, deal with the German and enemy army positions and report, in somewhat general terms, encirclements just achieved or intended to impress people rather than to instruct them. Within the visuals, much use is made of the fact that pictures make a direct appeal to the subconscious and the nervous system. Many devices are employed for the sole purpose of eliciting from audiences certain specific emotions: the exploitation of physiognomical qualities by contrasting, for instance, close-ups of brute Negroes with German soldier faces; the incorporation of captured enemy film material and its manipulation in such a way that it testifies against the country of origin; the insertion of leitmotifs for the purpose of organizing the composition and stressing certain propagandistic intentions with the visuals.

Much care is taken that the depiction of battle scenes does not go so far as to reveal the military operations clearly. Except for a few sequences, the pictures of German warfare have no informative character. Instead of adequate illustration of the verbally indicated activities, they mostly confine themselves to exemplifications which frequently remain indistinct or prove to be universally applicable stereotypes. Whole battles develop in a never-never land where the Germans rule over time and space. This practice works in the same way as do a number of other devices: it helps confuse the spectator by blurred succession of pictures so as to make him submit more readily to certain suggestions. Many a pictorial description is actually nothing more than an empty pause between two propagandistic insinuations."

DATE OF "SEARCH FOR LOVE" EVENT CHANGED TO APRIL 26 & 27

At the request of the Board of Education, we have had to change the date as above. The correct date (April 26 & 27) already appears in our Spring program brochures - but we suggest that you change the date on your membership card right now while you think of it.



february 15/16, '55

THREE FILMS BY HUMPHREY JENNINGS: A MEMORIAL

To honor a great humanist of the cinema whose unexpected death deprives Britain of its outstanding film poet, Cinema 16 feels privileged to present three of his most famous films, including the first American showing of the complete version of **FIRES WERE STARTED**. Jennings, born 1907 in Suffolk, England, died 1950 in an accident in Greece. Prior to his entry into the documentary film world in 1934, he had gained considerable reputation as a stage designer (notably with large-scale productions of Purcell's **KING ARTHUR** and Honneger's **KING DAVID**) and surrealist painter. He also wrote poetry and an (unfinished) book on the industrial revolution. He was brought to filmmaking by his growing interest in mass communication and mass emotions and seems to have been strongly affected by the spirit of the British people during the last war. Practically all of his films deal directly with aspects of the English scene, the people, its business and pleasures and primarily, the grim reality of the war. While his films were "official" in having been commissioned by the government, their technical virtuosity, their aesthetic and emotional values, their intimacy and intensity stamp them as true works of art.

WORDS FOR BATTLE

(Great Britain)

10 minutes

Produced by the Crown Film Unit. Directed by Humphrey Jennings. Commentary spoken by Laurence Olivier. Distribution: British Information Services.

LISTEN TO BRITAIN

(Great Britain)

20 minutes

Produced by Ian Dalrymple for Crown Film Unit. Direction, Script and Editing: Humphrey Jennings and Stewart McAllister. Camera: H.E. Fowle. Recording: Ken Cameron. Distribution: British Information Services.

"This picture is a stylistic triumph, a succession of marvellously evocative images freely linked by contrasting and complementary sounds; and yet it is not for its quality of form that one remembers it most warmly, but for the continuous sensitivity of its human regard." Lindsay Anderson, **SIGHT AND SOUND**, April, 1954.

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"A wonderfully sensitive evocation of Britain at the beginning of the second year of the war. The technique of this film is based completely on the power of association. The sound track and the camera range through a variety of scenes and incidents .. the everyday sounds of the British Isles drawn from street, factory and field, from the places of work and entertainment, from shunting trains to Myra Hess playing the piano in the National Gallery. While we listen the camera leaps or wanders, adding its emphasis or comment and helping set the mood that comes mainly from the sound track. Not the least striking quality of this film is its glimpses of ordinary people caught with quick affection and precision, without a trace of patronage or caricature. This is an almost unique achievement in the modern cinema." Gavin Lambert, **SIGHT AND SOUND**.

FIRES WERE STARTED ("I WAS A FIREMAN") (Great Britain)

65 minutes

Produced by Ian Dalrymple for Crown Film Unit. Directed by Humphrey Jennings. Camera: C. Pennington-Richards. Sets: Edward Carrick. Music: William Alwyn.

"The story of one particular unit of the National Fire Service during one particular day and night in the middle of the London Blitz; in outline it is the simplest of pictures; in treatment it is of the greatest subtlety, richly poetic in feeling, intense with tenderness and admiration for the unassuming heroes whom it honors. Yet it is not merely the members of the unit who are given this depth and dignity of treatment. Somehow every character we see, however briefly, is made to stand out sharply and memorably in his or her own right; the brisk and cheery girl who arrives with the dawn on the site of the fire to serve tea to the men from her mobile canteen; a girl in the control room forced under her desk by a near-miss, and apologizing down the telephone which she still holds in her hand as she picks herself up; two isolated aircraft-spotters watching the flames of London miles away through the darkness. No other British film made during the war, documentary or feature, achieved such a continuous and poignant truthfulness, or treated the subject of men at war with such a sense of its incidental glories and its essential tragedy." Lindsay Anderson, **SIGHT AND SOUND**.

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"Jennings' ability to make contact with all kinds of people, to present them naturally, acutely observed, shows at its strongest in **FIRES WERE STARTED**, one of his most ambitious films, and his masterpiece. Again the approach is impressionistic. Jennings builds up his picture of the men at the station, their relationships to each other, emphasizing now one character, now another: in the literal sense there is not much construction, and an impatience with narrative as such, but the personality behind the film never falters.

The whole picture crystallizes most strikingly in the sequence when, as the men wait in the recreation room for a call during a night raid, Sansom at the piano plays in each fireman as he enters, to the tune of "One man went to mow". This is an unforgettable piece of human observation showing Jennings' talent from every angle: it is at once humorous, ironic, touching, affectionate, a scene of perfect spontaneity in itself and of strong dramatic effect in its context." Gavin Lambert, **SIGHT AND SOUND**.

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1 Tuesday, March 9Central Needle Trades Auditorium
 Wednesday, March 10Central Needle Trades Auditorium
 Sunday, March 14, 21, 28Beekman Theatre

A PROGRAM OF "FIRST FILMS"

to call attention to young film makers and new directions in the cinema. The emphasis is on artistic promise rather than on artistic achievement:

PSALM (Marvin Silbersher and Marvin Duckler)
 The world of the orthodox Jew: his prayers, his songs, his holidays, Hebrew religious chants.

BETWEEN TWO WORLDS (Sam Kaner and Guy L. Cote)
 A fantastic ballet notable for its striking pictorial compositions. Shown at Venice and Edinburgh Film Festivals.

WAITING (Flora Mock)
 A restless color collage dealing with the anxieties of the high-tension life of today. Produced as a thesis for Motion Picture Division, University of California.

TREASURE IN A GARBAGE CAN (R. Hardman and W. Perkins)
 The salvaging of refuse transformed into a human interest story. (University of California)

CITY WITHOUT WHEELS (Morton Heilig)
 A poetic evocation of Venice. Exciting and authentic sound track.

STUDY OF A DANCE (Yael Woll)
 A desperate love dance set against the metropolitan skyline. (City College Institute of Film Techniques)

SPECIAL EVENTS

(In addition to the regular showings—free to members—admission by membership card. All events at the Central Needle Trades Auditorium, 225 West 24th Street at 7:15 and 9:30 P.M.)

Wednesday, February 24th:

THE WORK OF JEAN VIGO

Two masterpieces by one of the few authentic geniuses of the cinema who died at 29 with less than four hours of film to his credit:

A PROPOS DE NICE
 Vigo's first film, hitherto unavailable in America—a ferocious comment on the decadence of the French Riviera.

L'ATALANTE
 The disillusionments and tender raptures of young love, as seen in a strange and lovely film. With Michel Simon, Dita Parlo. "A masterpiece! . . . Vigo strings his episodes like pearls. . . Michel Simon gives one of the screen's greatest performances." —Hollywood Quarterly.

Wednesday, March 17th:

THE ABBEY THEATRE'S "JUNO AND THE PAYCOCK"

Sean O'Casey's great tragedy—a striking portrayal of the more squalid side of Irish life—superbly acted by the Abbey Theatre players as directed by Alfred Hitchcock. With Sara Allgood, Barry Fitzgerald, John Laurie. "Truly a remarkable film. The casting of Sara Allgood as Juno was an inspiration."—The British Film Institute.

2 Tuesday, April 13Central Needle Trades Auditorium
 Wednesday, April 14Central Needle Trades Auditorium
 Sunday, April 4, 11, 25Beekman Theatre

THE DEMON IN ART

A Cinema 16 Premiere

(Il Demoniaco Nell' Arte) First prize, International Short Film Festival, Paris 1951; Prize Winner, Woodstock Art Film Festival. A glimpse into the mind of the Middle Ages: The struggle between good and evil in the soul of man, as seen in the fantasy paintings of Brueghel, Bosch and Grunewald, forerunners of surrealist art. A dramatic new art film from Italy released by Contemporary Films. English narration by Arthur Knight. Music by Roman Vlad.

VARIETY

The Film Classic: Germany

E. A. Dupont's world-renowned melodrama of music-hall life, produced at the close of the expressionist era in German films. With Emil Jannings and Lya de Putti. Notable for its striking camera angles, photographic devices and lighting, this film exerted a profound influence on Hollywood. An UFA production supervised by Erich Pommer. Camera: Karl Freund. From a novel by Felix Hollaender.

"From all standards, a brilliant film."—Rotha, *The Film Till Now*. "A sensational success, famous for its camera tricks and its unrelieved atmosphere of sordidness and tension."—*The Museum of Modern Art*.

"Dupont supersedes the conventional realism of the past by a realism that captures along with visible phenomena the psychological processes below their surface." — Kracauer, *From Caligari to Hitler*.

Wednesday, April 21st:

VOYAGES INTO THE SUBCONSCIOUS

A program of films exploring facets of the subconscious by experimental cinematic techniques:

THE LEAD SHOES (Sidney Peterson)
 Surrealist exploration of old English ballad, interwoven with boogie-woogie score. Prize winner, Venice 1950.

MOTHERS DAY (James Broughton)
 Ironical portrayal of childhood recaptures its egocentricity, sensuality and sadism in striking images.

GEOGRAPHY OF THE BODY (Willard Maas)
 The terrors and splendors of the human body as the undiscovered, the mysterious continent.

GLENS FALLS SEQUENCE (Douglass Crockwell)
 "Free associations" on film, hand-painted on glass by noted American illustrator.

ON THE EDGE (Curtis Harrington)
 Dream or reality? A somber episode of desperation, acted out by two people in a setting of weird desolation.

Monday, May 10th:

A PROGRAM OF RESTRICTED NAZI PROPAGANDA FILMS

(by special permission of the U. S. Dept. of Justice)

TRIUMPH OF THE WILL
 Leni Riefenstahl's official Nazi record of the 1934 Nuremberg Party Convention, one of the great propaganda films of all time. A disturbing film spectacle, with mass scenes and ceremonies never equalled by Hollywood. English sub-titles. Also: restricted Nazi newsreels and shorts.

3 Tuesday, May 11Central Needle Trades Auditorium
 Wednesday, May 12Central Needle Trades Auditorium
 Sunday, May 2, 9, 16Beekman Theatre

RENOIR

A Cinema 16 Premiere

The painter as a man and artist: a charming camera study of the life and growth of the master of impressionist art, examining his finest canvases, many unknown in this country. A vivid glimpse of 19th Century middle class life and mores. In color. A Contemporary Films release by Jerry Winters.

GOODNESS GRACIOUS

The Film Comedy: U.S.

A brilliant satire on the 1914-type of stacy melodrama—made in 1914. With Clara Kimbell Young and Sidney Drew.

BALLET OF THE ATLAS

The Dance Film: France

Three authentic ceremonial and love dances of the nomadic Berber tribes. Filmed in Morocco. Unusual drum score. A Film Images release.

WORKING AND PLAYING TO HEALTH

A Mental Health Film Board Production by Willard Van Dyke (*The City, Valleytown*). Filmed in the form of a play, this is a sensitive dramatization of therapeutic techniques employed at a mental hospital.

LINCOLN SPEAKS AT GETTYSBURG

The Art Film: U.S.

A dramatic recreation of a moment in history through contemporary engravings and drawings. A Film Images release by Paul Falkenberg and Lewis Jacobs.

cinema 16

spring 1954 programs

Cinema 16's private showings are open to members only. Membership includes free admission to all programs—a minimum of 15 performances per year—consisting of 7 regular screenings and 8 special events. All regular screenings and special events until the summer are listed in this brochure. No screenings during the summer. Fall programs will be announced in September. Membership can begin with any performance and extends for one year thereafter.

Identical programs are presented at all Cinema 16 Series: Tuesday nights, 7:45 P.M. at the Central Needle Trades Auditorium, 225 West 24th Street; Wednesday nights, 7:15 and 9:30 P.M. at the Central Needle Trades Auditorium; Sunday mornings, 11:15 A.M. at the Beekman Theatre, 66th Street and 2nd Avenue.

The Wednesday and Sunday Series are sold out; a limited number of memberships is available for the Tuesday Series: Regular Membership: \$12. Any 2 Memberships: \$20. Groups of 5 or more: \$9. each.

for further information, write or call

CINEMA 16, 175 Lexington Ave., NYC 16, MU 9-7288

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JEAN VIGO

EPISODES IN A SHORT LIFE

JEAN VIGO is probably the least known and the most neglected of the great French directors. Extremely little is known of his life. He was born in 1905 in Paris: his family was Basque. Jean Jaures, the celebrated French socialist, pacifist, and martyr, was his godfather. Almerinda Vigo, his father, was a newspaperman and served as the editor of an anti-war magazine. He was imprisoned by the French government during World War I because of his uncompromising opposition to the struggle. Jean, a mere infant, was taken to visit his father in jail; years later he said that he had taken his first steps in prison. His father was never released from confinement; he died in prison under mysterious circumstances; his death was officially described as "suicide."

The death of his father was probably the dominant factor in shaping Jean's psychology. Because his father died for a great ideal, Jean also consecrated his life to a principle: he served truth, through the medium of the film, with the same uncompromising devotion as his father had served it as a pacifist. The similarity in these patterns quickly becomes apparent.

Vigo was brought up by friends and admirers of his father. He spent much of his childhood in boarding schools, and depicted his experiences there in *Zéro de Conduite*.

He began his career by serving as an apprentice to a photographer in Nice, which became the scene of his first film. But in 1927, at the age of twenty two, he fell ill with tuberculosis and was obliged to enter a sanatorium in Southern France. Here he met Lydu, the girl whom he married, and who financed his first film. He founded a society in Nice for the showing and the appreciation of *avant-garde* and documentary films. The rest of his life was a continual struggle with the financial difficulties involved in realizing his films. These seem to have exhausted him, and he succumbed to his illness in 1934, shortly after completing *L'Atalante*.

1930: A propos de Nice

Scenario, Direction, Editing: Jean Vigo. Photography: Boris Kaufman. Assistant: Gyula Zilzer. Original Length: 45 minutes.

A documentary about the French Riviera. It has been described as "one of the most unconventional documentaries ever made—with a bitterness and irony comparable to von Stroheim's, the camera explores this centre of middle class decadence, the monstrous hotels with their armies of servants, the baroque casinos, the amorous elderly women with their ruthless gigolos, the stinking alleys and grimy bistros filled with tramps, ponces, fences: a scathing contrast of the idle poor and the idle rich." (George Morrison in *Sequence 6*.)

The film, unfortunately, has been unavailable for years, and was never publicly shown in the United States or Great Britain. It was nearly three years in the making: for some of it Vigo used a 16 mm. camera—he carried it about hidden under his coat—and the film owes its harsh and vivid authenticity to this method of concealed shooting. *Point de vue documenté* was the phrase used by Vigo to describe his first film.

On June 14th, 1930, *A propos de Nice* was shown at the Vieux Colombier, to a special audience composed of the *Groupement des Spectateurs d'Avant Garde*. Vigo gave an introductory talk, called *Vers un Cinéma Social*, in which he paid tribute to the work of Luis Bunuel and outlined some of his own ideas:

"I would like to talk about a more defined form of social cinema, something to which I am closest: the social documentary—or, more precisely, *point de vue documenté*.

"In this field of prospect, I affirm, the camera is King—or at least President of the Republic.

"I don't know whether the result will be a work of art, but I am sure it will be cinema. Cinema, in the sense that no other art, no science, can take its place.

"The maker of social documentaries is a man thin enough to squeeze through a Roumanian keyhole and shoot Prince Carol getting up in his nightshirt—granted this spectacle would be worthy of interest. He is a small enough fellow to squat under the chair of the croupier—the Great God of the casino at Monte Carlo—and this, you may well think, is not an easy thing.

"Social documentary is distinct from the ordinary short film and the weekly newsreel in that its creator will establish his own point of view . . . It will dot its own i's.

"If it doesn't involve an artist, it involves at least a man . . . Conscious behaviour cannot be tolerated, character must be surprised by the camera if the whole 'documentary' value of this kind of cinema is to be achieved.

"We shall achieve our end if we can reveal the hidden reason for a gesture, if we can extract from an ordinary person his interior beauty—or a caricature of him—quite by chance, if we can reveal his complete inner spirit through his purely external manifestations.

"*A propos de Nice* is only a rough draft . . . In this film, the description of a whole town begging from sheer laziness, we are spectators at the trial of a particular world. After indicating this life and atmosphere of Nice—and, alas, elsewhere—the film proceeds to a generalised impression of gross pleasures, to different signs of a grotesque existence, of flesh and of death. These are the last twitches of a society that neglects its own responsibilities to the point of giving you nausea and making you an accomplice in a revolutionary solution."

1933: Zéro de Conduite

Production: Gaumont-Franco Film-Aubert. Scenario, Direction, Editing: Jean Vigo. Assistants: Albert Riera, Henri Storck, Pierre Merle. Photography: Boris Kaufman. Music: Maurice Jaubert. Lyrics: Charles Goldblatt. Original Length: 47 minutes. Cast: Jean Dasté (Jean), Robert Le Flon ("Sourpuss"), Du Veron (Vice-Principal), Delphin (Principal), Mme. Emile (Mère Haricot), Larive (Maths Master), Louis Lefebvre (Caussat), Gilbert Pruchon (Colin), Coco Goldstein (Druel), Gérard de Bedarieux (Tabart), Louis de Gonzague-Frick (The Prefect), Raya Diligent (Fireman).

This short feature, about forty-five minutes long as it is usually shown, has generally been recognized as one of the authentic masterpieces of the French cinema. It exists on many different levels—as a documentary study of life in a French boarding school for children, as an essay in child psychology, as an autobiographical work with scenes drawn from Vigo's own childhood, and as a symbolic representation of various elements in French society. Its story of a group of boys at school, their grievances and frustrations, their spiritual aches and pains, their joys and pranks, their holidays and their fantastic "revolt" against the teachers who torment them, is simple: but its psychological and sociological overtones are both delicate and profound. The film is startling in its insight into the realities of childhood. Vigo's grasp of the idea that the boys inevitably regard school as a jail run by adults who are ugly, petty, unfair and cruel, anticipates the conclusion of Vittorio de Sica's *Sciuscià* by almost fifteen years. The film also enjoys the distinction of having been banned by the Paris censor on the grounds that it was a malicious attack upon French educational methods, and that it would be harmful to the children seeing it—not to mention its possible effects upon adults.

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"this picture is a study of rebellion. It will be incomprehensible only to those who find rebellion both stupid and ridiculous. If revolt is an important human activity, whether futile, useful, or heroic, *Zéro de Conduite* is also important, compounded as it is from the primary rebellion of children. Three of the four Conspirators have strong motives: Tabart's mother dresses him like a girl, Colin's mother cooks beans every day for the school, and Caussat lives with a Guardian. Druel's reasons are obscure; perhaps he loves adventure for its own sake. The rest of the boys are normal, which is to say that school is a jail run by adults who are gross, dirty, petty, and dictatorial. Revolt expressed in terms of the ordinary games of the "little hellions," invariably involves breaking the rules, and the punishment is equally futile. Druel, Caussat & Colin, Inc. are constantly getting "zero for conduct," apparently the extreme punishment. Their revenge is the Conspiracy, starting with hidden marbles, then gradually working up to the dormitory pillow fight, an ecstatic "religious" procession in the dormitory (covering Tabart's mock-heroic act of raising the home-made skull-and-crossbones flag on the roof), the prank on the sleeping teacher, and the interruption of the formal school ceremony as the "rebels" throw rubbish into the yard full of assembled dignitaries and artificially arranged pupils.

Vigo shows nearly everything in two ways: as the boys see it, and as his camera would see it if it were real or "natural." The two views are so subtly blended that the spectator is constantly being surprised into noticing that a change has taken place. In a utilitarian sense it serves to remind the audience to look sharp, but more important, it reveals a wealth of imaginative detail no sooner than an acceptance of the idea that revolt is an important human activity. No better workmanship could be required, and few artists ever attain it.

In the scene titled "Caussat spends Sunday with his guardian," there is only one camera set-up. At the left is a newspaper seated in a chair, presumably with an adult behind it. In centre background two straight chairs, Caussat blindfolded on one of them, sitting rigid. One thinks immediately, "What cruelty!" and looks for action. Crawling slowly on the closed keyboard cover of an upright piano at the right is a little girl, obviously trying to be utterly silent. She reaches, and takes down a small glass globe. With agonizing care, she gets off the piano and hangs the globe in front of the blindfolded boy, removes the bandage, and then they both smile at the trick, which is also a trick on the one who thought the "discipline" cruel. But the fact of discipline remains, not crudely (the sensationalist would show a sadistic whipping and distorted grimaces), but forcefully enough for the spectator to forgive the director's trick on him, which is sufficient. Meanwhile, the children have invented a way to pass a dull Sunday, and it happens millions of times every week.

This 45 minute film is literally packed with such illuminations. Whatever way they are viewed, their consistency is astonishing, and they all lead to the "revolution," which might presage and symbolize the inevitable change from child to grown-up. It is a change from one world to another, with no turning back, and that kind of change is always accompanied by tempestuous and seemingly irrational events.

The conflict is between an adult world and a children's world. It proceeds throughout with only one mitigation, the presence of the newest instructor, Huguet, who appears to be officially on one side and emotionally on the other. To categorize him from the viewpoint of either side would be impossible, for each, in an atmosphere of irreconcilable conflict, would call him a collaborator for the other. This doesn't happen, since he holds the trust and confidence of both sides. The Principal recognizes him as a "problem," although not a serious one. Huguet is never reprimanded or punished, although he breaks the rules as



flagrantly as the students. He is, in the widest sense, a man of good will, an utterly likeable paragon. To call him a grown-up child, somewhat of the same stripe as Dostoyevsky's Alyosha, would be to imply that he is being humoured by the Administration, or that he is being used by them because of his "way" with children, who, in that event, would certainly take complete advantage of his softness. Huguet is an Alyosha of a different sort, without the primary Dostoyevskian weapon of childish innocence in a wicked world. He is admirably wise, but neither judge nor compromiser (which would call for a remote and passive character, and lead logically to outright war between the two worlds). This ideal character is always on hand before and after each crisis. His most important function is to allow both sides to retire from the field with honour. The implication is that there is no real conflict of blood between children and adults, because the two groups live on different planes, and thus are unable to eliminate each other. Huguet serves as a perpetual reminder that adults were once children, and now see things differently.

The space and importance given to the "revolution" provides the key to Vigo's attitude: that rebellion is natural to children, and that adults become children again when they rebel. In *Zéro*, the children are playing a serious game with high enthusiasm. The Conspiracy about hidden marbles is transformed by Tabart into the whole routine of revolt. The dormitory aisle becomes a public square, the Proclamation is read to the assembling mob, the mob turns into a riot and battle with the police (the pillow fight). Control is lost, and the intoxication is symbolized by the religious procession, a kind of mystical mass hysteria. Meanwhile, Tabart, whose grudge is the bitterest of all, hoists the flag on the roof alone. The mock crucifixion of the policeman-teacher that takes place during the hangover of exhaustion the next morning is a triple device. It completes the religious idea, consolidates the one-night triumph of the "mob," and continues the unquenchable prankishness of the (now four; previously three) Conspirators, who then go out to the roof for their next and final overt act. There will be no more pranks this semester, but only because the semester is over. And so is the picture when Huguet waves his memorable *enrol* from the yard below. The teachers have been driven to cover. His gesture is both a salute and a farewell.

Huguet is acceptable as a self-portrait of Vigo, endowed with transcendent, universal qualities, and here superbly acted by Jean Dasté. Any comprehensible analysis of the film has to account for this character as more than merely a sympathetic teacher, a funnyman, an Administration stooge, or a Pollyanna, and must place him somewhere in the vicinity of the Pied Piper. Indeed, any comprehensible analysis fails, in the absolute sense, as it always does when confronted by a real work of art.

Vigo's box-office failure may have sprung from his unique qualities, and perhaps it is too much to expect the adult Gallias to accept him suddenly. They were a long time rejecting the clichés of Hollywood, and they have long been applauding the clichés that abound in *Toni*, *Le Bonheur*, *La Fin du Jour*, *Regain*, *Un Cornet du Bal*, *Mayerling*, etc. Right now, their pets are *The Well Digger's Daughter* and the crudely sensational *Open City*. It may take thirteen years more, but bet on Vigo in the long run."

George Barbarow (*Pollitics*, Winter 1948)

1934: L'Atalante

Production: J. L. Nounez-Gaumont. Direction: Jean Vigo. Scenario: Jean Guinée. Dialogue and Script: Jean Vigo and Albert Riéra. Photography: Boris Kaufman, Louis Berger. Music: Maurice Jaubert. Design: Francis Jourdain. Editor: Louis Chavance. Original Length: 89 minutes. Inserted Song (*Le Chaland qui passe*): C. A. Bixio. Cast: Jean Dasté (Jean), Dita Parlo (Juliette), Michel Simon (Père Jules), Gilles Margaritis (Peddler), Louis Lefebvre (Boy), Maurice Gilles (Barge Owner), Raya Diligent (Bargee).

Very few people have seen this film in its original form. The distributors altered Vigo's editing, and presented it in a form which they thought would make it more commercial. They added popular songs to the musical score, deleted some sequences, superimposed shots of a music-hall artiste at intervals throughout. The film as shown to the public is not wholly Vigo's, but an approximation of his original. For this, Louis Chavance, now well known as a scriptwriter (*Le Corbeau*, etc.) was partially responsible.

"*Zéro de Conduite* seems to me all but unblemished inspiration, moving freely and surely in its own unprecedented world from start to finish, one of the few great movie poems. I admire *L'Atalante* less; it is only the best French movie since the best of René Clair. *Zéro* seems to have been made, as all the best work has to be, from the inside out; *L'Atalante*, on the whole, is put together from the outside inward. It is very good, spasmodically great poetry applied to pretty good prose; a great talent trying, I judge, to apply itself so far as it can stand to, conventionally and commercially.

The story which Vigo adopted rather than invented, could almost be one of those pseudo-simple, sophisticated-earthly things which several French movie-makers handle gracefully, to the delight of cultivated Americans who will despise Vigo's work; the sex life of a jealous barge captain and his restive peasant bride; the crawling of the claustrophobic, ironically christened barge along the Seine; a couple of weird flirtations; estrangement; reunion. But Vigo's treatment shows up the French movie "classics" of this sort for the genteel literary exercises they really are. The old familiar "civilized," "Gallie" smirk is strictly outlawed: these are horribly serious, instinctual, brainless people, presented with a naked directness that is beyond patronage or gentle laughter up the sleeve, beyond even any particular show of sympathy. The "atmosphere" which in later films of this sort is sketched in so prettily is not pretty here but gravely monumental, and all-pervasive. The ordinary clever use of props in French films is here no tender exhibition of naive trinkets before the comfortable, but a solid drench of inanimate objects, passionately, all but mystically, respected for what they are, and mean to their owners.

At its best *L'Atalante* is sensuously much richer and more beautiful than *Zéro*—in spite of the somewhat damaged prints it is clear that Boris Kaufman's camera work in both films should have made an article in itself—and once in a while, the picture breaks free into Vigo's half mad, strangely majestic kind of poetry. The bridal procession from church to barge, which opens the film is a great passage, forlorn, pitiful, cruelly funny, and freezingly sinister; Dita Parlo (the bride) is the fullest embodiment of sub-articulate sex that I have seen; the trinket salesman with whom she flirts is an astonishing cross-breed of slapstick with a kind of falbird Ariel and Michel Simon, as a pre-mental old man, is even more wonderfully realized as a poetic figure; a twentieth century Caliban. Vigo was a more experienced director by the time he made *L'Atalante*, and the picture shows gifts fully as great as those shown in *Zéro de Conduite*. But for all

its quality *L'Atalante* suggests the strugglings of a maniac in a strait-jacket; whereas in *Zéro* he moves freely, and it turns out that he is dangerous only to all the world that most needs destroying."

James Agee (*The Nation*, July 5th and 12th, 1947)

"JEAN VIGO—who died before he was thirty, in the autumn of 1934—left only a few films. His first film, *A propos de Nice*, can only be mentioned here, since for years it has been inaccessible. In 1933, this satirical documentary was followed by *Zéro de Conduite*, a film influenced by René Clair and the French avant-garde, depicting a students' revolt in a boarding school. The brief series ends with *Atalante* (1934), a masterpiece that brought Vigo to the forefront of French motion picture directors. Among them, perhaps only Vigo and the René Clair of the great Parisian films have been able to discover and conquer territories reserved exclusively to the film. And although Vigo lacks Clair's wonderful lightness, he surpasses him in his profound concern with truth.

His very method of composition reveals an original relation to the screen. Vigo's plots are not the classic, hermetically-sealed constructions designed to produce suspense by themselves alone; rather, they are slight, very loosely knit, and not at all purposeful. The plot of *Atalante* could not be simpler: Jean, the young master of the river steamer "Atalante," has married Juliette, who soon longs for Paris, away from the monotony of cabin, water, and landscape. She deserts her husband, who, jealous of Paris and the whole world, would be lost in the city if it were not for Père Jules, his old factotum: Père Jules, brings Juliette back to poor Jean. The emphasis is on the numerous little single episodes, each more pregnant with suspense than the commonplace story itself. These little episodes compose the plot without, however, depending on it for structure and meaning. The opening passage, in which Jean and Juliette in festive attire proceed like strangers, silently side by side through the forest across the field to the beach far ahead of the wedding party, is a perfect piece of poetry. By stringing his episodes like pearls, Vigo endows a technical fact with aesthetic significance—the fact that the celluloid strip is virtually endless and can be interrupted at any time.

More important are the conclusions Vigo draws from the fact that the camera does not discriminate between human beings and objects, animate and inanimate nature. As if led by the meandering camera, he exhibits the material components of mental processes. In *Atalante* we experience with all our senses how strongly the fogs of the river, the avenues of trees, and the isolated farms affect the mind, and how the sailor's relationship to the city is determined by the fact that he looks at the lodgings perched on the quay from sea level. Other film directors, too, have identified objects as silent accomplices of our thoughts and feelings. But Vigo goes still further. Instead of simply revealing the role objects may play in conditioning the mind, he dwells upon situations in which their influence predominates, thus exploring camera possibilities to the full. And since increasing intellectual awareness tends to reduce the power of objects over the mind, he logically chooses people who are deeply rooted in the material world as leading characters of his two full-length films."

Siegfried Kraeuer (*Hollywood Quarterly*, April, 1947.)

We are indebted to the British Film Institute for giving us permission to reprint these extracts from their New Index No.4, JEAN VIGO (compiled by Joseph and Harry Feldman, edited by Herman O. Weinberg)

cinema 16

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OUR COMMENTS, PLEASE

tear off



He (Hm m)ders will appreciate your frank and detailed comments. We shall forward replies to them. Just hand the questionnaire to an usher on your way out or mail Cinema 16, 175 Lexington Avenue, NYC 16. Thank you in advance.

May we have ybur opinion of the films shown today:

	excellent	good	fair	poor
TREASURE IN GARBAGE CAN				
BETWEEN TWO WORLDS				
CITY WITHOUT WHEELS				
STUDY OF A DANCE				
WAITING				

our comments, please:
TREASURE IN GARBAGE CAN:

PSALM

BETWEEN TWO WORLDS:

CITY WITHOUT WHEELS

STUDY OF A DANCE:

WAITING:

Would you like C 16 to continue showing new "first films" ?

o yes, once each season o yes, twice each season o no, stop it before I scream



(STUDY OF A DANCE continued:)

jazz - suggests. Because of the differences between film and stage, the dance has been re-created filmically in both movement and choreographic design by close collaboration between the director and the dancers." Yael Woll

WAITING

A film by Flora Mock. Music: Varner. Distributed by Kinesis, Inc. (11 minutes)

A restless color collage dealing with the anxieties of the high-tension life of today. Produced as a thesis for the Motion Picture Division of the University of California.

"It took 2 years, on and off, to make this film, due to financial and other problems. I did the script, photography, direction and editing. Richard Elliott helped on the animation crane shooting. I used a Cine Kodak Special, 15mm, 25mm, 5 inch and 6 inch lenses; couple of 750 lights; Commercial Kodachrome film, CCO; perforated magnetic tape for master sound track, optical print for work track. It cost \$ 800 up to and including first print. I was able to use most of the equipment at the university. My rentals included synch, machines, reels. I purchased the art materials and paid the musicians. I feel that I achieved what I set out to do in this film; though - in view of the pace and cutting it make take more than one viewing for fuller appreciation." F. Mock

THE JEAN VIGO PROGRAM

"Congratulations on your Jean Vigo program. L'ATALANTE is a work of rare beauty filled with visual poetry and deep compassion. Its subtlety may at first viewing escape those who do not know how to look. It should be seen again and again!" M.P.

"How did you dare show the drivel that went by the name L'ATALANTE? Are you trying to keep your members happy or drive them away? The sound track was abominable, too." F.G.

- It seems that some members misunderstand the nature of our "special events". While with practically every film there exist honest differences of opinion between people, this is even more true of the films we select for our special events. They are chosen for special events rather than regular performances precisely because we feel that they may be of interest to only a section and not to all our members, due either to subject matter or treatment. In addition, some of the "classics" are available only in inferior prints (either as to sound or as to picture quality); while we may not wish to present them at a regular show, we also do not wish to withhold them from those of our members who willingly disregard the physical condition of a film for the privilege of seeing a work that often has not been available for scrutiny for years. Hence the special events.

Membership does not compel you to attend all performances; you should exercise your choice, just as you do in belonging to a book club; pick what you think you might care for.

We would be neglecting our duty as a film society were we not to continue showing controversial films or classics to those of our members who wish to see them, at special events.

Amos Vogel, for C 16

CINEMA 16 FILM NOTES 1953/1954

MARCH

A PROGRAM OF "FIRST FILMS"

With this program Cinema 16 launches a series of continuing surveys of "first films" by new producers to be presented at regular intervals each year.

The "function" of C 16 is not merely to exhibit film classics or "finished" works of art or social communication. As a film society, it also aims at seeking out new talent, exploring new techniques, providing a showcase for the untried and experimental - as long as it shows artistic merit and sincerity of purpose.

Thus the emphasis on today's program is on artistic promise rather than on artistic achievement. Most of these films still have rough edges; some falter or fail in the goal they set themselves; yet all are fresh experiments in a medium which often seems threatened by stereophonic-3-D-wide-screen ossification. We feel that these films are worthy of your attention and that you will accept them in a spirit of experimentation.

To help eliminate the lack of communication between the artist and his audience, we have also arranged for the following:

The Producer Questionnaire: To give you some idea of the difficulties and aspirations of the film makers, we sent them a questionnaire, the replies to which are reproduced in the form of program notes below.

The Audience Questionnaire: The film makers feel that they will benefit greatly by your frank comments. Help them (and help yourself to better films) by filling out the attached questionnaire. Just hand it to an usher or mail it to our office at 175 Lexington Avenue, NYC 16.

TREASURE IN A GARBAGE CAN
Written, directed and photographed by Richards Hardman and Walter Perkins. Produced at the Motion Picture Division of the Department of Theater Arts, University of California. Distribution: Dept. of Visual Instruction, U. of Cal. (20 minutes)

The salvaging of refuse is transformed into a human interest story as we follow the adventures of a broken piggy bank - used as an integrating factor in the film story - through the various stages of a metropolitan garbage collection system.

Silver Medal, Screen Producers Guild Annual Award for best college produced film of 1953. Selected for exhibition at 1953 Edinburgh Film Festival.

"This film was made by us while we were graduate students in the U. of Cal. Motion Picture Division, in partial fulfillment of thesis requirements for the Master of Arts Degree. There was no crew; just the two of us - from script to composite. It took us 5 months to make it. We used a Bell & Howell 70 AD; 15, 25, 50 and 75 mm lenses, Eastman Background X; suitcase lights; Magnacorder; dubbing was done on two channel Westrex. The film cost about \$ 1250, as follows:

Picture Negative Stock	\$ 105	Picture Negative Development	\$ 114
Work Print	143	Effects	164
Composite Answer Prints	154	Sound, Mag. Film Dubbing	128
Title Cards	20	Props	9
Music	96	Transportation & Miscellaneous	315

The subject was chosen because it is an unusual and highly visual subject; because of Los Angeles' unusual garbage collection system; and because a film was needed to be used in grade schools as a visual aid in Civic Government projects.

3 Lessons we learned: 1) the specific mechanics of editing which could only be learned through trial and error; 2) in subsequent films we intend using reversal film stock to avoid splice marks on the composite; 3) we'd prefer a fuller orchestral effect by adding more cellos and other strings and eliminating some woodwind effects.

Both of us are now employed in the motion picture industry, partly because of experience gained in making this film."

R. Hardman & W. Perkins

PSALM
Written, produced and directed by Marvin Duckler and Marvin Silbersher (Portrait Films). Camera: Marvin Duckler. Narrated and sung by Marvin Silbersher. The Man, played by Mr. Silbersher's father. Rental Information: Cinema 16. (22 minutes)

This is the first in a projected series of films dealing with the various ethnic groups that live in the U.S. In this particular film the daily life of a religious Jew is shown; and how, in essence, his religious culture becomes a way of life.

"I decided to express through film a human dignity which the Jewish culture has continued to grasp in the midst of any degradation, decadence or degeneration. My father - who plays himself in this film - was born in Lublin, Poland in 1898 and was reared in the strict training of Orthodox Judaism. His family were 'Chassidim' and religious tenets and customs were the basis of his life. Although he wanted to become a rabbi, economic necessity determined that he was to pursue his love of studying only as a layman. He worked, as his father had, as a housepainter; emigrated to the U.S. in 1912; and later settled in Millburn, N.J., where this film was photographed. He has been a picture framer for the last ten years and is a leader in civic and Jewish affairs in his town."

Marvin Silbersher

BETWEEN TWO WORLDS
Great Britain, 1952. A film by Sam Kaner, directed by Guy L. Cote. Produced by the Oxford University Experimental Film Group. Producer: Derrick Knight. Choreography: Tuttle Lemkow. Decor: Sam Kaner. Camera: Michael Warne. Montage Sequence: Val Telberg. Music: Christopher Shaw. Rental Information: Cinema 16. (20 minutes)

Chosen for exhibition at the Venice and Edinburgh Film Festivals, 1952. Victor Saville Trophy for "Outstanding Film", Scottish Amateur Film Festival, 1953.

This film is an attempt to create a dance-form expressly for the screen; it is not a filmic record of a stage ballet. Choreography, decor, music and visual treatment were conceived in close collaboration, on the set itself. The story is told in abstract form, though no symbolism is used.

The theme is that of a blind sculptor, living in a world of his own creation, and of a girl with whom he shares his life. A mysterious guide appears and helps the sculptor regain his eyesight through an operation. Thereafter the hero frantically tries to reach the world of reality, in a nightclub, then in a city. But in vain - he finds no peace and wanders alone "down the endless corridor of time".

The film was made entirely on an amateur basis, the unit being financed by friends, gifts from the film industry, film societies and ballet clubs. Shot in 5 weeks, "under conditions of complete artistic freedom and considerable chaos", it took a year to complete because of lack of funds. Bolex, Bell & Howell, Pathe "Webb", Cine Special Cameras were used. Sam Kaner, a young American artist studying in England conceived the film, wrote the first treatment, executed all decor, and supervised the entire production. Guy Cote wrote the shooting script, directed, and co-edited with Kaner. The final sequence in montage was directed by the well-known American avant-garde photographer, Val Telberg.

CITY WITHOUT WHEELS

Produced, directed and photographed by Morton Heilig. Edited by Cesare Ardolino. Assistant Director: Henry Ross. Rental Information: Cinema 16. (15 minutes)

"Most films on Venice destroy the town's delicate quality by stuffing the camera lens with palazzi, using a healthy, metallic voice to 'explain' things and pouring canned music over everything like thick goo. My film is a rebellion against this. In an effort to reveal the 'living' Venice, I assiduously avoided famous landmarks and tried to get close to the people - for whom the canals are a place of work, a sewer, a swimming pool, and a place to dream. In order to feel close to the movement of the boats, the tripod was left home and 75% of the shots were taken hand-held in boats or hanging out of windows. And rather than try to re-create the beautiful music of Venice's water-sounds by swishing a finger back and forth in a glass of water by the studio mike (as is standard procedure) all sounds were recorded at their source with a portable tape unit.

The boats are the main actors - and each in their turn occupies the center of the stage as the day moves on. At dawn the small fishing boats; then people going to work in the Vaporetti, Venice's equivalent of our subways; then delivery boats; at noon, the boats as dining halls; at 4 PM, motorboats to take the well-to-do to their teas; and in the evening, the ancient black gondolas to carry dreamers and lovers into a world of poetry.

It took me 4 months to do this film - from the idea to the first print. I used an Italian Navado 35mm camera, with the Cristiani Additcolor lenses which, when followed through as a system yield color from black & white film stock; lens 30mm to 75mm, no lights, a few reflectors, a \$100 bell tape recorder. Approximate total cost: \$3000. Camera and color technician were supplied free by Engineer Cristiani as a means of testing his color system."

Morton Heilig

STUDY OF A DANCE

A film by Yael Woll, based on "Biography of Fear", choreographed by Emily Frankel & Mark Rider. Produced and distributed at Institute for Film Techniques, City College of New York. (8 minutes)

"This is an effort to combine film and dance into a creative unity. It is a 'Yagur' of love and fear. The two lovers are helpless and trapped by the tempo and space of their time. There is no plot other than what the accompaniment - air and voice - and

ORDER OF FILMS

We sometimes find it necessary to re-arrange the order of the films at the last moment. Since the program notes go to press two weeks earlier, films are not always shown in the order listed in the notes.

NO SMOKING, PLEASE

We have once more been requested to announce that smoking is strictly prohibited at the Central Needle Trades Auditorium both in the hall corridors and in the auditorium itself.

GUEST TICKETS NOT VALID AT SPECIAL EVENTS

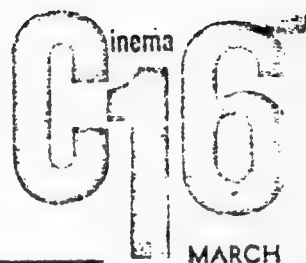
Guest tickets are valid at regular performances only. Do not bring guests to special events - they will not be admitted.

PLEASE TURN PAGE FOR SPECIAL QUESTIONNAIRE

the Documentary Film: Great Britain: ORDINARY PEOPLE

roduced 1940/41 by Basil Wright for Crown Film Unit. Directed by J.B. Holmes and Jack Lee. Camera: J. Jones. Distributed by British Information Services (29 min.)

The spirit displayed by the Londoners amidst the disruptions and tragedies of the 1940 Blitz, their quiet heroism and almost casual acceptance of destruction, is only conveyed in a skillfully directed film, which in its unpretentiousness is in the best tradition of the British documentary movement. Disconnected vignettes gradually fall into a definite pattern, as the oppressiveness of constant air raids is emphasized. The approach is thoroughly filmic: visual rather than literary.



the Experimental Film: Italy: LECTURE ON ANATOMY

Lux Film by Rodolfo Sonogo, produced by Geo Taparelli. Camera: A. Schievinotto. Music: Roman Vlad. Technical Director: Glauco Pellegrini. Distributed by Lux Films USA. (13 minutes)

What might easily have been a pedantic lecture is here transformed into a strikingly "visual" experimental film, which plays on the imagination. The commentary is provocative, though perhaps a bit retentive; the music is by an outstanding contemporary composer. Three-dimensional models, semi-unrealist sets, fluid composition in space mark this as one of the most imaginative and unusual recent European art films.

the Scientific Film: U.S.: VOCALIZATION AND SPEECH IN CHIMPANZES

roduced at the Yerkes Laboratory of Primate Biology, Florida. Limited distribution to qualified groups only by Psychological Cinema Register. (12 minutes)

This is a frequently amusing film record of the famous chimpanzee (recently featured in LIFE) who learned how to talk (almost). Although the film tries hard to be scientific, it is often sabotaged by the star himself.

INTERMISSION: 5 minutes

the Art Film: U.S.: LASCAUX - CRADLE OF MAN'S ART

ritten, produced and photographed by William Chapman. Distributed by Gotham Films. (17 minutes)

"LASCAUX is the opening of a door. It has helped push back the horizon of man's past thousands of years and emphasizes that the teaching of history and art must soon start with "pre-history". For in addition to the paintings (possibly magic figures and curious drawings reminiscent of the works of the modern abstractionists), the Lascaux walls are covered with symbols and dots, possibly the beginning of writing and mathematics.

The classifications of Old Stone Age culture to which these paintings belong are called Aurignacian and Magdalenian, so named because stone tools of particular natures were first discovered near the villages of Aurignac and at La Madeleine, in France. Since these discoveries (made only about a hundred years ago), materials of the same types have been found in many parts of Europe, Asia and Africa, indicating a wide distribution of these peoples.

Man's first art, appearing early in the Aurignacian epoch (about 50,000 years ago) seem to be small modelled female figures, typified by the so-called Willendorf Venus found in Austria. Cave paintings, too, appear to have been first created in Aurignacian times. Following the Aurignacian era is a long period in pre-history which seems devoid of art. The Magdalenians (about 12,000 years ago) re-established art as an important function in the social life of Southern Europe. They learned how to make fire, used harpoons, fish hooks, needles made of bone and ivory, and in addition to a strong interest in painting achieved great skill at engraving on bone and ivory.

The man who left these paintings and artifacts behind is Cro-Magnon, named after the site in France, also near Lascaux, where three of his skulls were first found. The shape of his skull being such like our own, he has been classified scientifically as Homo Sapiens, as we are, and is probably our ancestor."

-William Chapman

Dr. Chapman, who made this film, was the TIME and LIFE correspondent in Paris in 1946-48; European Art Editor of LIFE's WESTERN CULTURE Series; and is the editor of FILMS ON ART 1952, to be published this Spring by the American Federation of Arts and the Speeth Foundation.)

the Anthropological Film: U.S.: FIRST DAYS IN THE LIFE OF A NEW GUINEA BABY

roduced by Gregory Bateson and Margaret Mead. Written and narrated by Margaret Mead. Camera: Gregory Bateson. Distributed by New York University. (15 minutes)

"At the present time, while we are so busily re-examining our own methods of pre-natal and post-natal care, contrast materials from other societies serve to point up some of our own problems.

This film was photographed among the Iatmul tribe in the Sepik Aitape District of New Guinea. Most Iatmul women give birth to their children in the small hours of the morning or far away from the village where some strenuous activity connected with gardening or fishing brings on the birth. The length of gestation is imperfectly understood, and there are frequent quarrels between husband and wife when the husbands weary of their wives' pregnancies and the wives retort that human beings are not like pigs and dogs--they choose their own time to be born. The later months of pregnancy are marked with false alarms on the one hand, and on the other, with a disregard of the mother's condition.

In this case, the husband, enraged because there was no tobacco in the house, had ordered his wife to go and borrow some and to do it quickly. The wife set off at a run, and the child was born quite suddenly in the little woods immediately back of the dwelling house. In my seven years of experience among primitive peoples, this is the only birth I have ever witnessed by daylight, so these are the only photographs it has been possible to take.

Of particular interest in this picture are: the recovery of the mother after the birth, so that it is possible for her to bathe herself and walk back to her house a few minutes after the delivery; the vigor and adequacy with which the new baby begins to nurse when offered the full breast of the temporary wet nurse; the way in which the infant is handled from birth as a separate, autonomous little creature, congruently with the emphasis of Iatmul culture upon the individual's self-assertion vis-a-vis other human beings. The interlude with the wet nurse, in which she keeps the newborn



child steady while dancing her own older baby to prevent its becoming jealous or unhappy, provides an additional sidelight on maternal behavior among the Istmul." -Dr. Margaret Mead
(Dr. Mead, the well-known anthropologist, is the author of MALE AND FEMALE, GROWTH AND CULTURE, etc.)

The Experimental Film: Canada: PEN POINT PERCUSSION

Produced 1951 by Thomas Daly for National Film Board of Canada. Prepared by Don Peters and Lorne Batchelor. LOOPS produced by Norman McLaren. Distributed by Nat'l Film Board of Canada. (10 minutes)

Norman McLaren, one of the most talented and creative contemporary experimental film makers, has the distinction of being the first producer to have made sound films without either a camera or musical instruments. His films are hand-drawn directly onto the film itself without the intervention of a camera. In PEN POINT PERCUSSION he explains how he then creates 'synthetic sound' to accompany the images. This sound is also hand-drawn directly onto the film sound track. When run through the projector, it is translated into sound and 'music', which did not exist in nature.

McLaren's demonstration is followed by LOOPS, one of his camera-less, synthetic sound films.

.. we've moved .. please note our new address .. the phone number is still the same .. :

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Special Events
FREE

- for Cinema 16 members only

cinema 16

has the honor to announce a notable event:

Two Lectures on the Film

by

Dr. Roger Manvell

Noted British Film Authority; Director of the British Film Academy; Chairman, BBC Critics' Programme; Author, FILM, EXPERIMENT IN FILM, the Penguin FILM Series.

Monday, March 31, 1952

THE SOCIAL INFLUENCE OF THE CINEMA

The Place of Art in the Experience of Living; The Effects of the Cinema on Adults and Adolescents; Censorship and Controversy; Does "The Public Get What It Wants"?

Tuesday, April 8, 1952

STYLE IN BRITISH AND AMERICAN FILMS: A COMPARISON

illustrated by excerpts from the films of Carol Reed, David Lean, Laurence Olivier and Michael Powell (BRIEF ENCOUNTER, HENRY V, THE THIRD MAN, SEVEN DAYS TO NOON)

Both events will be held at the CENTRAL NEEDLE TRADES AUDITORIUM,
225 West 24th Street, N. Y. C., at 8:00 PM

Admission free to Cinema 16 Members - Present Your Membership Card

... COMING IN MAY ... watch next month's program note for further details ... :

Fireworks

by Kenneth Anger

"The most exciting use of cinema I have seen." Tennessee Williams

"Despite the difficulties of 'forbidden' subject matter, the film's intensity of imagery produces an effect of imaginativeness and daring honesty which on the screen is startling." Lewis Jacobs, Hollywood Quarterly

"This film comes from that beautiful night from which emerge all true works. It touches the quick of the soul and this is very rare." Jean Cocteau
International Prizewinner at the Brussels, Cannes and Paris Film Festivals.

The Blood of the Beasts

by George Franju

Franju's tormented and controversial masterpiece, the artistic sensation of Paris and London for 3 years, at last presented in America. A film of savage honesty and violent visual impact. Prix Jean Vigo and Grand Prix, International Film Festival, France 1950.

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- cut out and present at box office. Watch newspapers for opening date -

**SPECIAL CINEMA 16 DISCOUNT COUPON
TO BE PRESENTED AT BOX OFFICE**

A Great Play Becomes a Motion Picture Masterpiece

**T. S. ELIOT'S
"MURDER IN THE CATHEDRAL"**

A GEORGE HOELLERING FILM

This coupon entitles members to a 30c reduction in normal admission prices when presented at the box office. Good at all times except Saturday after 5:00 p.m. and all day Sunday.

TRANS-LUX 60th ST. THEATRE

60th St. on Madison Ave. PL 5-2746

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LETTERS

Sirs:

Though of course the 3-Dimensions are put on with best intentions it's a shame that Cinerama only takes you to Panama nor does long-neck Cinemascope make you feel a lesser dope; add to it the stereophonic and you find yourself moronic so to hell with Giant Screen LET US STICK TO CIN-16

B. Frank

Sirs: We are appalled at your showing Nazi propaganda films. As democratically-minded movie-goers, we demand that you immediately drop this obscene film fare from your programs.

T. S.

As one who has himself experienced the terrors of the Hitler regime, I find your complaint almost amusing. C 16 examines motion pictures both from an art and a social viewpoint. There has probably been no other nation that used films as effectively for propaganda purposes as did the Nazis. It is important to study their methods and to be aware of the terrible potentialities of the cinema as a propaganda medium. This is why we are presenting what is probably one of the best and most vicious propaganda films ever made: TRIUMPH OF THE WILL.

What is disturbing about your letter is that while you describe yourself as "democratically minded people", you at the same time attempt to dictate to others in a very undemocratic fashion ("we demand that you drop this obscene..etc). In this sense, you simply align yourself with the ever growing number of groups who advocate censorship of films on the basis of political, social, religious or moral grounds.

Amos Vogel
(for Cinema 16)

Dear Amos:

On behalf of the Trustees of the Museum of Modern Art, allow me to thank Cinema 16 and you personally for your generous contribution toward the restoration, preservation and acquisition of motion pictures.

This sum has been deposited in our Film Preservation Fund. Rest assured you will be told which film your contribution has rescued. With renewed thanks,

Richard Griffith
Curator, Film Library
Museum of Modern Art

CINEMA 16 FILM NOTES 1953/1954

MAY

The Art Film: U.S.:

LINCOLN SPEAKS AT GETTYSBURG

Written, produced and directed by Paul Falkenberg and Lewis Jacobs. Music by Gene Forell. Distributed by Film Images, Inc. (10 minutes)

Carefully researched and documented from periodicals of the period, and using hundreds of contemporary engravings and drawings (including Winslow Homer and Thomas Nast) this film recreates a moment in history. In the short space of ten minutes the film succeeds in conveying some of the background not only of Lincoln's address but also of the Civil War itself.

The Psychological Film: U.S.:

WORKING AND PLAYING TO HEALTH

A Mental Health Film Board Production by Affiliated Films. Written and directed by Willard Van Dyke. Camera: Kevin Smith. (32 minutes)

Filmed in the form of a play, this deceptively unpretentious film dramatizes the recreational, occupational and industrial therapies used in a mental hospital. It was made for the Illinois Mental Health Authority and is an adaptation - in motion picture form - of an amateur theatrical presentation written and performed by members of the Occupational and Recreational Therapy staffs of various state hospitals. During 1950 this play was presented to the staffs in every mental hospital in Illinois as part of a program to explain the role of the non-medical therapies in treating the mentally ill.

The film impresses by its simplicity and honesty. The cinematic treatment is unorthodox; budgetary limitations - expressed by the absence of sets, sparse camera movements, etc. - are cleverly turned to artistic advantage. Willard Van Dyke, one of the U.S.'s most distinguished documentary film producers, was also responsible for THE PHOTOGRAPHER, THE CITY (with Ralph Steiner) and other films.

A Cinema 16 "Special"

SHANGO and YANVALLOU

Photographed and edited by Fritz Henle. Assistant Editor: Robert Sosenko. (12 min)

AT THE DRUMS: Geoffrey Holder

Two authentic West Indian voodoo dances, based on ancient tribal rituals, filmed in Trinidad by the distinguished still photographer Fritz Henle, author of THIS IS JAPAN, HAWAII, CHINA, etc. and the recent FRITZ HENLE'S FIGURE STUDIES. Mr. Henle's portraits, travel-, child-, and fashion photographs have appeared in leading magazines and are exhibited at museums and international exhibitions everywhere.

SPECIAL ANNOUNCEMENTS

"SHANGO originally meant three things: the name of a god, a religion and a sort of a dance. Like all voodoo dances, SHANGO is a ritual. The community of the Yarubas (a tribe from the West African coast), afraid of oncoming evil or sickness, gathers to make an offering. The voice of SHANGO - a kind of thunder-god - tells them his secrets through the never-ceasing pulsation of the drum. While the drum beats on, the dancers wheel around and around. As soon as one of them falls down in a swoon, another takes over. At the climax, a white chicken, symbol of human sacrifice, is given to the god, the dancers are anointed with a drop of blood and now they really have become "horses"; they are filled with the spirit of SHANGO and the god speaks directly to them.

The YANVALLOU is based on the worship of the snake-god by the Dahoman tribe. To the constant throbbing of the drum, the dancers writhe in S-like movements that imitate those of a snake. Again, the god reveals himself through the beats of the drum, and once in a while the dancers bend down close to it so they can absorb the divine message. They then go whirling around until the spirit of the snake-god has taken possession of them. To emphasize closeness to nature, to life, the ceremony takes place out in the open."

Richard Plant

A Cinema 16 Premiere:

RENOIR

Produced by Jerry Winters, directed and photographed by Otto Peter Radl. Narration: Mr. Radl, Justin Hine and Jerry Winters. Distributed by Contemporary Films (23 min)

This film uses fifty of the painter's finest canvases - many unknown in this country - to trace the style of the artist from his early days. Without becoming pedestrian, it discusses his changing techniques, his warm personality, his love of life and of youth. His utilization of various styles of painting may come as a surprise to those who know him only as the leading exponent of Impressionism. The sensuousness of his colors, the rich, full-bodied beauty of his women are ably conveyed by Otto Radl's camera work. The master of "the innocent appreciation of a moment" finally emerges as a loving observer of the lighter side of 19th Century middle class life and mores.

The Film Comedy: U.S.: GOODNESS GRACIOUS

(1914) Vitagraph Co. of America. Directed by James Young. Starring Clara Kimball Young and Sidney Drew. Restricted distribution to qualified groups only; Museum of Modern Art Film Library.

(Material for this note supplied by William K. Everson)

Produced in 1913, this is one of the first of a group of pictures that, curiously, satirized motion picture plots and clichés (in this case, melodrama and the excessive use of titles) almost before they had become firmly established. Starring two of the biggest Vitagraph names of the period, Clara Kimball Young and Sidney Drew, it represents a typical example of the popular star-vehicle comedies which by then had established Vitagraph as one of the more important producing companies. With some 11 years of production experience behind them, Vitagraph had - in addition to its adaptations of literary classics, historical and biblical films - been most successful with its comedies. These ranged from the out-and-out farces and slapstick Flora Finch vehicles to the more sophisticated social comedies, primitive forerunners of the slick Lubitsch films of the twenties. GOODNESS GRACIOUS, by virtue of its satire, its melodramatic plot and visual gags, fall somewhere between the two schools of comedy. Its director James Young, although forgotten today, was a most prolific director of his period. ("OLIVER TWIST", WITHOUT BENEFIT OF CLERGY").

THIS IS THE LAST PERFORMANCE OF THE SEASON. There will be no showings during the summer. If your membership extends to our Fall season, you will receive your tickets after Labor Day. If it expires with this performance (ie if you joined prior to our first performance last Fall) you can send us your renewal now or you will hear from us around Labor Day.

DISCOUNTS AT BEEKMAN THEATRE A special "Professional Courtesy Card" is being made available to all Cinema 16 members by the management of the Beekman Theatre, entitling you (and a guest) to a substantial discount at all performances. If you have not as yet received this valuable card, show your membership card at the front desk and ask for one. Consult your daily newspaper for the Beekman Theatre's programs; this theatre features both first-runs and a repertoire of the best current films, enabling you to see them at substantial savings.

DISCOUNTS AVAILABLE for two French feature films by director Marcel Carne and writer Jaques Prevert, opening at the 55th Street Playhouse April 29th: DROLE DE DRAME (BIZARRE-BIZARRE), a satirical farce on "perfect crime" fiction, starring Francoise Rosay, Louis Jouvet, Jean-Louis Barrault and Michel Simon; and LES VISITEURS DU SOIR (THE DEVIL'S ENVOYS) a medieval fantasy of love and beauty, starring Arletty. Special discounts are available to C 16 members upon presentation of membership card at boxoffice, as follows:

All Evenings and all day Sunday: 80¢ (instead of \$1.20)
Afternoons till 5:00pm: 50¢ (instead of \$.80)

THE RESULTS OF OUR QUESTIONNAIRE will be mailed to you sometime during the late summer. We are still tabulating the many hundreds of suggestions, film titles, complaints, and hurrahs that have poured into our office. We are deeply grateful to all members who filled them out and while we cannot answer each of you individually, your suggestions have been invaluable and will very definitely become part of our plans for next season.

OUR THANKS to Bill Kenly (score arranger par excellence and manager of the Fifth Avenue Cinema) for his musical score for VARIETY.

CINEMA 16 --- THE BIGGEST BARGAIN IN TOWN! 16 events were presented to our members during the past season .. at an average cost of 70¢ per show .. not to mention free guest tickets .. discounts .. program notes ..

...AND FOR NEXT SEASON... we have some positively amazing plans .. strictly secret as of now.. some very unusual special events .. more showings of 'lost' feature film classics .. repeat showings 'by popular request' of a number of important films previously seen at C 16.. original, uncut versions of films that have been seen hereabouts only in mutilated form.. (any check sent in now for next season as a result of this sales message will be gratefully accepted, and out of sheer surprise - we will include an extra guest ticket!)

THANKS ARE DUE to our harassed theatre staff.. Ann Ostrow in charge of membership and public relations.. Jack Goelman in charge of theatre management .. our projectionists Martin Maloy, and Louis Cassese .. our nimble ticket takers and agile ushers and yours truly, Amos Vogel, who does a bit of everything..

VOYAGES INTO THE SUBCONSCIOUS

a program of films exploring facets of the subconscious by experimental cinematic techniques

THE LEAD SHOES

Produced by Workshop 20 at California Institute of Fine Arts. Directed by Sidney Peterson.
Distributed by Cinema 16. (17 minutes)

International Prize Winner, Venice International Film Festival, 1950

"THE LEAD SHOES is a cinematic exploration of the latent content of two ballads, "Edward" and "The Three Ravens". The basic themes of both ballads are combined and scrambled in the style of a jam session version of an ejaculatory hymn. In its relation to balladry the film represents a complete departure from the academic, antiquarian approach on the one hand, and the so-called higher vaudeville on the other."
Sidney Peterson

"In THE LEAD SHOES we have before us an unusually vivid and skillful example of creative-experimental film. I think no one can deny its impact on the emotions. If its attack on the nerves is shocking, its use of the emotions is deep; if it seems to mock normal vision with the special lens which has been used throughout to distort the regular optical image, that mockery has a reasonable and positive basis: A nightmare mood saturates the film, and nightmare consistently distorts reality

The human intelligence, moreover, has always wanted to discover and utilize the meaning of dreams and the visions of entranced persons, however strange and perverse these might be. Peterson came upon two old ballads, "Edward" and "The Three Ravens", the first a Colonial popularization of the Cain-and-Abel legend, and the second concerning three birds that witnessed a fallow-deer carry off a dying knight from the field of battle. In Peterson's film, the mother's passionate hysteria when she learns of "Abel's" murder indicates that at least a symbolic incest is present.

Peterson visualized Edward, the murderous "Cain", in kilts and the corpse of "Abel" in a diving suit; thus the two ballads are fused because the diving suit substitutes for the knight's armor in "The Three Ravens". When the frantic mother digs up her son from the sand on the shore, she is performing again the labor she had on giving birth to him; the suit itself becomes a sort of coffin. Once more, before he is consigned to the grave, she must hold him close to her. If we can assume all this, as I believe we can, we may go further to note that the tragic emotion is ingeniously modified by two devices; one is the hopscotch game seen parallel with the main action: every mother of two sons has the problem of balancing her affections, which must be divided between them- just as in hopscotch the player must straddle a line between two squares without falling or going outside them. The second device, the boogie-woogie accompaniment with its clamorous chorus, like the first, may have been instinctively rather than consciously calculated by Peterson. It operates unmistakably; the voices and music supply a savage rhythm for the ecstatic if accursed performers of the domestic catastrophe. Lastly we have the sinister implement and symbol of the castration rite, the knife and the bread - perhaps representing the murderer's afterthought rather than part of his deed. Even in this outstanding experimental film, a blend of tragedy and farce, all may not be perfectly integrated. But the whole effect is so compelling that I believe THE LEAD SHOES may be called a notable event."
Parker Tyler

GLENS FALLS SEQUENCE

A film by Douglass Crockwell. Distributed by Cinema 16.

(11 minutes)

A non-objective film, concerned primarily with the intuitive expression of the artist through the play and hazard of his medium. The fluid imagery is in the nature of "free associations" and is left to each spectator to interpret in his own way. Mr. Crockwell is a noted American illustrator. "I set up an animation easel with the camera mounted overhead and the work area arranged much as a draftsman's desk, except that it consisted of several movable layers of glass slightly separated. Continuing pictures were painted on these various layers with plastic paint, adding and removing at times. I have made no attempt yet to stabilize the method."

ON THE EDGE

Conceived, directed and photographed by Curtis Harrington. Distributed by Brandon Films (8 min.)

"Here what might be termed a state of mind is abstracted into a physical adventure; a mental attempt, given substance in cinematic, visual terms, becomes a suspenseful, doom-haunted adventure. The film was photographed at the southern edge of Salton Sea, a dead sea 200 miles below sea level in California. The miniature volcanoes of boiling mud seen in this film are probably one of nature's strangest phenomena."
Curtis Harrington

ON THE EDGE moves unerringly on a dream-level. As a visualization of the subconscious, it becomes meaningful only if interpreted. A mood is established; a problem with which we seem strangely familiar is stated; yet, as in all true dreams, the nuances remain elusive and mysterious.

GEOGRAPHY OF THE BODY

A film by Willard Maas. Technical supervisor: Marie Menken. Commentary written and spoken by George Barker. Distributed by Cinema 16. (7 minutes)

An analogical pilgrimage, this film evokes "the terrors and splendors of the human body as the undiscovered, mysterious continent". It is a joint effort of two well-known modern poets: Willard Maas, recipient of "Poetry" magazine's Guarantor Prize; and George Barker, one of England's leading poets, recipient of the Sitwell Award. Technical supervision was by Miss Menken (Mrs. Maas) well-known modern artist whose paintings have been exhibited at Betty Parsons and de Nagy galleries. "The film was conceived as an extension of the visual imagery of each of us and as a statement of our belief in the poetic validity of the film medium. It was kept short to intensify the voyager's experience and extreme magnification was used throughout in an effort at welding the poetry of the commentary to the poetry of the eye."

"Time was when the body and the spirit were one and the quiet activity of worship called for no straining of the moral muscles. This was before morality became the charwoman of the mind. In those days the body stood perfect in its limitations, glorious in its powers and infirmities, formidable in the ease of its functions. Imperceptibly, in leaps and bounds named Purity, the body peeled from its core, and set up business in the streets .. now nudity was confined to the peach-shaded corners of the boudoir, the operation table, the fenced in area of the colony. Cranach wept and Titian, long dead, tore his hair.

In the comparatively new medium of the film lies some hope for the body's redemption. Mobility is now projectible and the body regains nobility in motion on a view-screen once removed from actuality and therefore one step closer to it." Ben Moore

MOTHERS DAY

Written and directed by James Broughton, assisted by Kermit Sheets. Camera: Frank Stauffacher. Music: Howard Brubeck. Distributed by Film Images, Inc. (22 minutes)

"This is a playfully nostalgic family album which attempts to recapture some of the pictorial atmosphere in everyone's emotional world of growing up. In exploring certain images of childhood recollection, I wished to visualize that tell-tale realm wherein both the imagined and the actual operate with equal intensity. So that, as with all emotionalized memory, this incomplete family history contains as much distortion as truth, as much dream as fact. Historical time may be said to stand still. Periods and fashions are gently scrambled. The device is deliberate: for with this film we are in the country of emotional memory, where everything may happen simultaneously. This is because the basic point of vision of the film is that of an adult remembering the past - projecting himself back as he is now and seeing his family and playmates at his present age level, regarding them with adult feelings and knowledge.

Though the film's springboard is the remembering of childhood, it more deeply involves the mother's remembering of her own life; her desires and regrets towards her own playmates, her disappointments in marriage, her envy that her children take over her romantic illusions on their own terms and inevitably leave her behind.

The film can be interpreted on many levels - as a personal history, a period piece, a nostalgic game, a malicious rhapsody on the Oedipus complex and so on - I would rather not insist upon its being looked at or labeled in any one specific way. I should much prefer that it evoke for each spectator whatever he wants to find in it or in himself." James Broughton

BE GONE DULL CARE

(1949) A National Film Board of Canada production, hand-painted directly on film by Norman McLaren and Evelyn Lambart. Music by the Peterson Trio. Distribution: Contemporary Films for National Film Board of Canada. (9 minutes)

A calculated assault on our emotions (conscious, unconscious, subconscious or otherwise) perpetrated by that consummate master of black magic.. Norman McLaren (producer of FIDDLE DE DEE, NEIGHBORS, DOTS, etc.)

RESULTS OF OUR "FIRST FILMS" QUESTIONNAIRE

The response to the questionnaire handed to members at the "First Films" program in March has been very encouraging. Both the producers and Cinema 16 are very grateful to all the members who filled them out. Here are the results:

Question 1: Members were asked to classify each film as to "excellent", "good", "fair" and "poor". In order of preference, here is the end result, expressed in percentages of total replies for each film.

	Excellent	Good	Fair	Poor
1. WAITING	45%	34%	12%	2%
2. CITY WITHOUT WHEELS	38%	39%	14%	3%
3. TREASURE IN A GARBAGE CAN	35%	43%	13%	2%
4. PSALM	35%	36%	19%	6%
5. BETWEEN TWO WORLDS	20%	24%	26%	22%
6. STUDY OF A DANCE	15%	29%	27%	21%

Question 2: 41% of all members want us to continue showing "First films" once a year; 52% twice a year; 7% not at all.

Question 3: Typical and not so typical comments on individual films (all comments have been forwarded to the producers):

WAITING:

...very clever ...most original idea ...courageous in attacking conventions ...elicit
...this film is characteristic for our "advanced civilization", hurry up and wait
...execrable ...I resolved to change my pace of living ...I particularly enjoyed the
pace, sort of choppy; it suited the idea very much ...moods changed too rapidly.
If you go from corny comedy to pathos in a few seconds you leave the viewer in
midair ...so true it hurts.

CITY WITHOUT WHEELS:

...best editing of all ...superb! better than trip to Venice ...pathos and humor
brought out by fine camera work and clever editing. Excellent job of coming close
to way of living ...involves audience ...delightful departure from the usual travel
film. ...I could smell the canals! ...original treatment of well-worn topic ...fine
contrasts in class living ...man pushing the barge of bags was the most graphic
and moving scene of how behind Europe is ...soft pastel shades went well with the
mood of the subject matter.

TREASURE IN A GARBAGE CAN:

...high treatment of a low subject ...its objective is very laudable ...creates sur-
prising interest in a subject as far away from glamor as you can get ...slept
through most of this one ...how unfortunate that some of the avant-garde producers
don't have the clarity and polished technique of this film ...purpose well ful-
filled ...I am pleased to discover that the fate of garbage is surprisingly happy!

PSALM

...technically poor ...excellent communication of mood ...should have more of
these for all faiths ...obviously a work of love ...what it lacks in technique is more
than compensated for by the mood and effect it creates ...religion ought to stay in
the churches ...delicate, lovingly handled treatment of a highly personal theme
...I am non-Jewish and only a perfunctory church-goer, but I was moved by this
presentation. I have no way of knowing how "orthodox" this presentation was: my
reaction was that there could hardly be a better way of presenting to non-Jews a
picture of how their religion is integrated into their life.

BETWEEN TWO WORLDS:

...it should have stayed there ...startling effects ...how about a documentary on
how effects were achieved? ...inconsistent ...I'm impressed by use of film tech-
niques to produce true art forms. At last an artistic implementation of McLaren's
pioneer efforts via use of colors and abstract forms and dance ...both trite and
very original ...dated avant-garde ...failed entirely in conveying man's blindness
...imagination runs wild ...superb ...mish-mash ...utterly fascinating. I've always
thought that abstract stuff should not concern itself with trying to stand for anything
real. Pure imagination is itself okay ...ugh! ...I don't know what it means but it's
beautiful ...without doubt the finest work of its kind that I've seen to date ...per-
sonally I get bored with an idea which is swamped by "techniques", rather than de-
veloped by them ...For the first few moments I was uncertain as to whether this
was going to be one of those "arty" pictures. My final vote is that it isn't. As a
psychologist, I felt that the presentation of the desecration of the psychotic's inner
world is a masterpiece. You left me gasping!

STUDY OF A DANCE:

...stirring ...poor dancing ...undisciplined ...murky lighting admirably suited to
subject matter ...too nervous ...powerful ...one of the most unnecessary films I
can recall viewing ...moving ...a bit pathological; note use of buildings as phallic
symbols ...sensuous without being pornographic ...for this they went to college?
...this is dancing? ...too many of these "dream world" dances being shown today
both on TV and here in Cinema 16. Have absolutely no patience with them as I
lead a very busy life (small children, no help) and prefer to see "down to earth"
films ...a little too pregnant with ominous dread etc. ...too noisy ...I never found
an air raid to be entertaining.

GENERAL COMMENTS:

...best program in my three years membership ...I suggest a 1 minute inter-
mission after every film to give time for comments ...don't be too apologetic
about these first films ...this, I believe, is or should be a main purpose for Cinema
16 ...I like the idea, but not all on one program, why not include one or two each
month? ...a poor start for your spring season; let's try to keep Cinema 16 within
the bounds of good reason ...tell the experimenters, particularly the surrealist
boys, or the super-arty ones, that they would have more acceptance if they did
not assault our visual organs, physiologically speaking. We might have much
greater tolerance for the novel and the bizarre if it were not associated with eye-
strain. It almost seems as if they seek rejection. Have them ask their analysts
about this ...one of the most interesting programs of the season.

CINEMA 16 FILM NOTES 1953/1954

APRIL

ANNOUNCING
an important addition to our May program:

two films by Fritz Henle
SHANGO **YANVALLOU**

Two authentic West Indian voodoo dances, based on ancient rituals of the Yaraba
and Dahoman tribes, filmed in Trinidad by the distinguished still photographer
Fritz Henle. A vivid and handsomely photographed film experience, conveying
some of the frenzied atmosphere of voodoo.

On the stage - in person
Jeffrey Holder
accompanying the films on drums

(To make room for these unusual films, we have postponed the showing of "Ballet
of the Atlas" - previously announced for this program - until later in the year.)

THE DEMON IN ART (IL DEMONIACO NELL' ARTE)

Direction: Carlo Castelli. Scenario: Enrico Castelli and Enrico Fulchignoni. Pro-
duction: Vittorio Boscaro. Music: Roman Vlad. English narration: Arthur Knight.
Distributed by Contemporary Films. (16 minutes)

First Prize, "Best Art Film", International Short Film Festival, Paris; Prize
Winner, Woodstock Art Film Festival.

Based largely on the fantasy paintings of Peter Brueghel, Hieronymus Bosch,
Mathias Grunewald, Martin Schongauer and other Flemish and German painters of
the 16th century, this film develops the theory that although they varied greatly in
style, these painters were motivated by a very similar philosophical concept.
Human destiny to them was a constant struggle between the forces of good and evil
battling for the soul of man. In this struggle, evil assumed many forms, and only
divine grace could save man from perdition.

About half the film is devoted to Brueghel's work, and the fantastic imagination
of that great artist provides some of the most startling horror sequences ever seen
on film. Brueghel and Bosch are clearly seen to be the fathers of all surrealist
painting, as detail which can be overlooked when viewing the pictures is magnified
and brought close by the camera. Greed and lust incarnate, monsters, demons, and
weird supernatural figures, people nightmarish landscapes and infest the Hell that
awaits sinners. Against this evil only love and faith are shown to have power.
Several painters' versions of the Temptation of St. Anthony, in the latter part of the
film, reveal their preoccupation with this theme as they demonstrate a striking
ability to describe St. Anthony's visions in appallingly realistic detail.

VARIETY

(1926) A UFA Production, written and directed by E.A. Dupont. Based on the novel, "The Oath of Stephen Huller" by Felix Hollander. Production supervisor: Erich Pommer. Settings by O.F. Werndorff. Photography by Karl Freund. American Premiere, Rialto Theatre, June 27th, 1926. Released in the U.S. by Paramount. Restricted distribution. Museum of Modern Art Film Library. (90 minutes)

CAST: Boss Huller: Emil Jannings; His wife: Maly Delschaft; The girl from strange shores: Lya De Putti; Artinelli: Warwick Ward.

WHAT YOU WILL SEE

Since the advent of the sound film there has been no film to match the furor caused by VARIETY in the silent era. THE LAST LAUGH, which preceded it the year before, showed how expressive the camera (and particularly the mobile camera) could be - and POTEMKIN, which followed it the next year, showed how eloquent cutting could be. But perhaps no other film so stunned both critics and public with the full possibilities of the silent film - in photography, cutting, acting, settings and details - or so revolutionized film making to the extent that VARIETY did. "It causes to seem disgustingly infantile the sugar-coated fodder sent us from Hollywood", wrote John S. Cohen, Jr., an acute critic of the time. Unlike many of the "new" films we see today, VARIETY has not dated. In 28 years, many of its innovations have been absorbed into the stream of accumulated film techniques and, so, obviously, it has not the same startling impact on us today that it had on those who saw it, as did the writer, first in 1926. However, so much in it has also been forgotten, abandoned and/or negated (especially in such supposed "improvements" as big screens, 3-D, etc.) that there is still much that has no parallel today, a sophisticated film language of eloquence and power, of laconic felicity and expressiveness of detail.

Dreiserian in spirit, in its clear, relentless vision, its failure to compromise with the truth, it is a dramatic, searing and ironic melodrama of life and love among a quartet of trapeze acrobats. For a first miracle, it takes a sordid little item of illicit love, such as daily graces the pages of our more lurid newspapers, and transmutes it into the stuff of authentic tragedy. Pity quivers through the fabric of the tale without surcease - even, at one moment, for the "villain" (Artinelli). For a second miracle, it takes the minutiae of every-day life, unnoticed details, fragments of movement, accidental reflections, and the like, and "spills" them out kaleidoscopically before our eyes in a veritable cinema bewitchment. The film has rhythm and "go", it is exuberant with life, not staid and equalized as in American films. The very images are of an explosive or impressionistic kind. "This parable of the elephant, the leopard and the snake," wrote Ernestine Evans, "....the vulgar marble top of a cafe table, the ironic transparency of plate glass, the witchery of Lya de Putti's legs" - all were made fluid and malleable in the creative imagination of these few artists working together in perfect unity as though one man (but what a man!) did it all.

And the acting....Frank Vreeland described "the girl from strange shores" Lya de Putti played with such instinctive rightness, "...the strange Oriental creature who swims like a hysteric comet into the ken of the placid boss of the travelling troupe, bringing with her a whisper of strange, far off lands and haunting desires and troubling the boss' drab and humdrum world with glittering dreams of a different life." And Jannings! "Almost uncanny is the skill with which Jannings betokens the

furtive, fitful gleams of finest visions that shine through this full-blooded hulk of a man. It is the glimmer of the divine spark in a human clod, the spirit of the artist struggling against gross clay."

Finally, the film draws its style from that second period of German expressionism that flourished after World War I and, sometimes, there are other influences drawn from painting, such as Van Gogh's *Prisoners*, which provided the inspiration for the wonderful overhead shot of the prisoners circling the small patch of prison yard. The trapeze shots of "The 3 Artinellis" were actually filmed in the huge Wintergarten Theatre-cafe in Berlin and the trapeze artists who doubled for the protagonists in the story were the famous Flying Cardonas. There is a minor flaw which it took the perspicacious William Everson to discover, after all these years: although the prologue presumably begins in 1926, the story (told in flashback) begins 10 years earlier, which would make it 1916. Aside from the fact that the fashions in dress and decor are distinctly 1926, not 1916, Artinelli, the English acrobatist could not have travelled from London to Berlin (as he says he did) because England was then at war with Germany.

WHAT YOU WILL NOT SEE

Unfortunately, the only print of VARIETY available in the U.S. and the print Cinema 16 is showing, is mutilated. There are three cuts in it, one of them a major cut that changes the entire motivation of the story. In the early carnival scenes, there is a long shot of Jannings as Boss Huller ringing a bell, calling attention on a platform before his side-show, to a group of girls standing with capes on. Then you see a shot of him from the back, ringing his bell to the passing throngs. This abruptly cuts to Jannings and Lya de Putti climbing down a rope ladder after finishing their outdoor trapeze act. In between these last two shots, there are two whole reels (about twenty minutes) missing...the whole transition from Boss Huller as the keeper of a carnival side-show of frowzy couch dancers to Boss Huller as an acrobatist trapeze artist. The scenes that are missing show Boss Huller as a happily married man, with a small child, who one night is visited by an old sea-captain friend who brings a strange foreign girl to him (Lya De Putti) to join his sleazy side-show of girls. Immediately, Boss Huller's wife senses trouble in the girl and wants him to send her away. But Boss Huller sees in the girl something he has lacked in his married life - the possibility of an erotic adventure too irresistible to be denied. There was a marvelous scene where they succumb to each other one night which, in its depiction of carnality (achieved entirely by the subtlety of the cutting), has never been equalled again since. So Boss Huller leaves his wife and child and goes to live with the girl. He decides to return to his old profession as an acrobatist and trains her in the art, as his partner. They join another carnival and this is where the present version picks them up, as "husband and wife". This cut, obviously a censor cut, tries desperately, therefore, to give VARIETY a tone of "respectability" according to bourgeois American socio-religious mores, as if VARIETY in its original state were a dirty film instead of being one of the most moral and least hypocritical works of art in the annals of the screen.

The second cut occurs when Boss Huller is putting a stocking he has sewn back on the girl's leg. In this version, just as he gets the stocking up past her ankles, or thereabouts, the scene ends. In the original, he drew the stocking all the way up, which then cut to a shot of the girl's head flung back in ecstasy, followed by a shot

of him passionately embracing her leg.

Cut number three is Artinelli's rape of the girl in his bedroom, where she comes in at his invitation to see a contract he has just received from America. This is now cut to a flash of his suddenly kissing her. C'est tous.

HERMAN G. WEINBERG

(Herman G. Weinberg has edited and titled most of the famous foreign films shown in the U.S. He is currently working on a book, "Sin and the Cinema", a study of a movie morals, and also has just finished editing "Fifty Years of the Italian Cinema", to be published this Fall.)

"E.A. Dupont had staged VARIETY under Erich Pommer's inspiring supervision. Dupont was not an innovator, but he was a brilliant adaptor. Assisted by Karl Freund, the cameraman of THE LAST LAUGH, he adapted the methods of the expressionist postwar period to the exigencies of the realistic Dawes Plan period. (Traces of expressionism can still be found in the framing prison scenes of VARIETY.) Dupont's achievement lay in that, in shaping his music hall film, he penetrated outer reality by means of devices used originally in the outward projection of inner reality. This transplanting of techniques had, of course, amazing results. It has been rightly observed that in VARIETY the actors seem to be unaware of the presence of the camera; Jannings' bulky back, for instance, plays as conspicuous a part as any close-up of his face. Such truth to reality could hardly be achieved without the incessant camera movements typical of this film; for they alone enable the spectator to break in the magic circle of the action. Led by the inquisitive camera, he rushes through space as if he were one of the trapeze artists, sneaks about rooms full of tension, identifies himself with Artinelli when he lies in wait for the girl, and spies on her hasty endeavor to renew her make-up before re-joining Jannings. Unusual camera angles, multiple exposures and sagacious transitions help transport the spectator to the heart of the events. Thus Dupont super-seded the conventional realism of the past by a realism that captured along with visible phenomena the psychological processes below their surface."

Siegfried Kracauer, "From Caligari to Hitler".

REFERENCES

to "Variety" may be found in the library of the Museum of Modern Art in the following publications:

Paul Rotha, THE FILM TILL NOW
Herman G. Weinberg, SCRAPBOOKS, Volume 1
FILM WOCHE, # 47, 1925
UFA program book
Siegfried Kracauer, FROM CALIGARI TO HITLER
Lewis Jacobs, THE RISE OF THE AMERICAN FILM
Library Clipping File on "Variety" (miscellaneous)

We invite you to become a member in this exciting film venture for the adult moviegoer...

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public. Legal restrictions, censorship regulations, profit considerations prevent public showing of a vast store of outstanding social documentaries, controversial adult screen fare, advanced experimental films, classics of the international cinema, and medical-psychiatric studies.

Since admission to Cinema 16's screenings is by membership only, these restrictions do not apply to our private membership performances.

Membership privileges...

■ Free admission to all programs—a minimum of 16 performances per year—consisting of:

7 regular screenings... held once a month except for summer months. Screenings are approximately 2 hours long and usually consist of 3 to 5 short films. The programs for the first 4 screenings are listed in this circular.

■ special events... consisting of lectures and interviews with prominent film artists and critics; films not suitable for regular screenings because of subject matter or treatment; premieres of important new films. These special events are listed in this circular.

■ Choice of joining Tuesday, Wednesday or Sunday Series (identical programs):

Tuesday or Wednesday night... 7:15 or 9:30 PM at the modern Central Needle Trades Auditorium, 225 West 24th Street.

Sunday "brunch"... 11:15 AM

at New York's luxurious art theatre, the Beekman, located in the Sutton Place area,

66th Street and 2nd Avenue. (Coffee will be served)

■ 2 free guest tickets per season for Tuesday and Wednesday members; 1 for Sunday members.

■ Free subscription to the "Cinema 16 Film Notes", distributed at each performance, featuring comprehensive program notes, articles by leading film critics, news of American and foreign films.

■ Discounts at leading New York art theatres.

■ Substantial reductions at all film courses to be offered by the newly established Cinema 16 Film Center at the New School.

■ Discounts on film and photographic books at the Gotham Book Mart; on all merchandise, unless fair-traded, at Peerless Camera Stores.

■ Reduced rental rates on Cinema 16 films for members' home or club movie show; complete program planning and film information service.

■ Membership can begin with any performance and extends for one year thereafter; it is limited to adults only. Early enrollment is advisable due to limited seating capacity.

Membership Rates...

Tuesday or Wednesday Series

\$12.00 Regular yearly membership
20.00 Any two yearly memberships
9.00 Groups of five or more
8.50 Groups of ten or more

Sunday series

\$12.00 Regular yearly membership
NO OTHER RATES APPLY

1 Tuesday, October 19, 1954... Central Needle Trades Auditorium
Wednesday, October 20, 1954... Central Needle Trades Auditorium
Sunday, October 17, 24, 31, 1954... Beekman Theatre

Miramagic

The Experimental Film: U.S. A unique kaleidoscopic film technique transforms familiar objects into sensuous and startling visual fantasies. The first film of its type. With Adrienne Corri, beautiful star of Jean Renoir's *The River*. A Cinavision production by Walter Lewisohn. All-electronic score by Louis and Bebe Barron.

Georges Braque

A Cinema 16 'Special': France From sign painter to giant of modern art: Braque paints on transparent glass directly for the camera in this exciting film visit to the master craftsman. A subtle and adult portrayal of the mystery of artistic creation based on the scenario by the noted French art critic Stanislas Fumet. A Film Images release. Narration: Hurd Hatfield. Music by Bach.

The Navigator

The Comedy Classic: U.S. Buster Keaton's immortal cinema farce: a grotesque and sophisticated satire on mechanized society, with semi-surrealist overtones. The imperturbable comedian, alone with a girl on a drifting ocean liner—solemnly attempts to behave normally in a world which is plainly bewitched. An MGM release directed by Donald Crisp and Buster Keaton; co-starring Kathryn Maguire. "The nightmare aspect of the familiar!"—Museum of Modern Art

2 Tuesday, November 16, 1954... Central Needle Trades Auditorium
Wednesday, November 17, 1954... Central Needle Trades Auditorium
Sunday, November 7, 14, 21, 1954... Beekman Theatre

Have You Nothing To Declare?

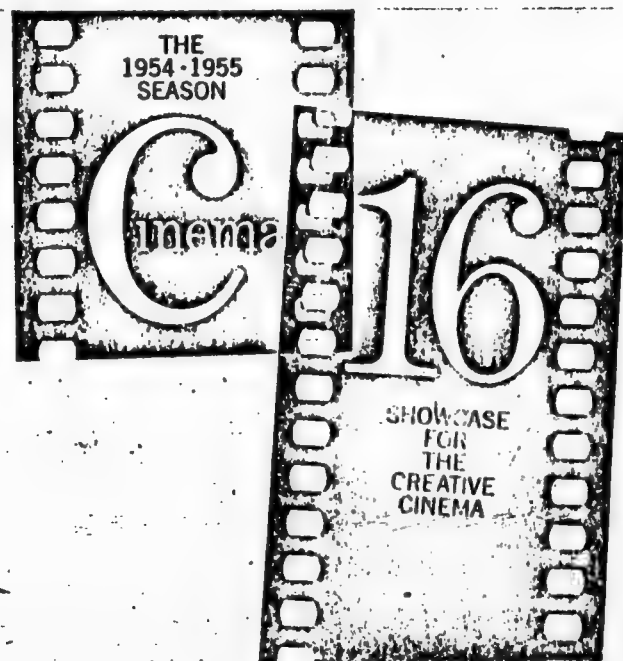
A Cinema 16 'Special' Rejected by the New York censors for public showings, this hilarious French farce stars the immortal Raimu in a lusty feature-length comedy featuring the Rabelaisian adventures of an absent-minded professor on a delicate mission. A young bridegroom with unforgivable inhibitions; a psychiatrist in need of psychiatric treatment; and a hypnotist who gets hypnotized are among the unusual supporting players.

Complete English titles. Dialogue by the noted French author Jean Anouilh. Based on the famous French stage hit by d'Hennequin. Starring Raimu, Pierre Brasseur, Sylvia Bataille, Saturnin-Fabre. A Brandon Films release.

"A bedroom farce in the typical French manner. Since the police haven't cracked down on de Maupassant, Boccaccio and Rabelais, there is no reason to ban this film."—Brooklyn Eagle

New Cartoons by U.P.A.

Once again Cinema 16 presents a selection of the best current and forthcoming releases by the producers of Columbia's *Gerald McBoing-Boing* and *Mr. Magoo* whose work is revolutionizing the American cartoon field. The annual UPA survey has become one of Cinema 16's most popular features.



3 Tuesday, December 14, 1954... Central Needle Trades Auditorium
Wednesday, December 15, 1954... Central Needle Trades Auditorium
Sunday, December 5, 12, 19, 1954... Beekman Theatre

Strange Worlds: 5 film explorations

A Study of Crystals

The World of the Microcosm DDT as abstract art: Stunningly beautiful close-ups of actual crystal growth, captured by micro-cinematography in exquisite color.

Paul Delvaux

The World of Surrealism A curious journey through the celebrated painter's fantastic universe peopled by luxurious nudes in mysterious landscapes. International Prize Winner. "Probably the most beautiful film on art hitherto produced!"—UNESCO

Jazz of Lights (Ivan Hugo)

The World of the Metropolis The lawdriness and charm of Times Square; a personal view. Electronic score by Louis and Bebe Barron. With Anais Nin and Moondog.

Walkabout

The World of Primitive Man Stone Age Man in our time: A fascinating study of the life, art and ceremonies of the Australian aborigines, oldest living species of man.

Treadle and Bobbin (Wheaton Galerline)

The World of Form and Design. The private life of the sewing machine; a piece of delightful cinematic witchery compounded of fascination and nostalgia. A Film Images release.

4 Tuesday, January 11, 1955... Central Needle Trades Auditorium
Wednesday, January 12, 1955... Central Needle Trades Auditorium
Sunday, January 9, 16, 23, 1955... Beekman Theatre

Colette

A Cinema 16 Premiere The recent death of France's most distinguished woman novelist (author of *Gigi*) makes this intimate and last camera portrait a document of historic importance. Written and spoken by Colette, it includes a romantic evocation of her past and a visit by Cocteau. English Titles. 1951 Edinburgh International Film Festival prize winner. A Brandon Films release.

The Early Chaplin Rediscovered

A rare opportunity to observe the newcomer from vaudeville (not yet the tramp) in some of his hilarious early Keystone comedies. With Fatty Arbuckle, Edna Purviance, Mack Sennett: "The clever player who takes the part of a sharper is a comedian of the first water!"—Moving Picture World (1914)

Neurosis and Alcohol

The Psychological Film: U.S. Cats are made neurotic and then subjected to alcohol in unusual psychological experiments designed to explore the relations between neurosis and alcohol. Produced by the Division of Psychiatry at the University of Chicago.

George F. Kennan Discusses Communism

The Fact Film: U.S. Remarkably adult film discussion—completely unrehearsed—conducted by the noted American diplomat and authority on Russia. (By special permission of the Department of Defense.)

Programs 5 to 7 will be announced in February, 1955

Special Events

1 Chandra Lekha

(October 26th and 27th)

A rare opportunity to see Asia's greatest box-office success—India's first million dollar musical: a lush and charmingly unlikely tale of lavish romance and complicated adventure in old India, with delightful infusions of DeMille and Fairbanks, starring Raj Kumari, India's most famous female star. See the tender romance of Chandra and Prince Radha! Hiss the unspeakable Sasank! Thrill to the spectacular drum dance of 500 seductive maidens! By special arrangement with Hoffberg Productions. Complete English titles.

2 Yellow Cruise

(November 30th and December 1st)

An astonishing Eastern Odyssey following Marco Polo's route from Beirut to Peking: this extraordinary travel film classic—the record of the 1930 Citroen-Haardt Expedition across Afghanistan, the Himalayas, the Gobi Desert to Mongolia—captures the sounds and faces of the Orient; the ruins of Palmyra; the relics of Alexander the Great; the royal road of Darius; the music of Tin Chan; the strange people of the Himalayas. Complete English narration. On-the-spot sound recording of indigenous chants, folk melodies, street cries. "A film which the most conservative Hollywood press agent would dub colossal!"—Newsweek

3 El (He)

(January 25th and 26th)

Bunuel, brilliant director of *The Young and the Damned* and *The Adventures of Robinson Crusoe* transforms a conventional script into a strange drama of

paranoid jealousy and perversion. Only New York showing with English translation. Starring Arturo de Cordova. Photography by Gabriel Figueroa. Also: *Un Chien Andalou*, Bunuel's first film, a violent and shocking classic of pure surrealism. Scenario: Bunuel and Salvador Dali.

4 King Vidor Introduces "Hallelujah"

(February 1st and 2nd)

The distinguished American director will appear in person to discuss his most famous film—a powerful drama of physical and spiritual passion on the Memphis cotton plantations. The first all-Negro film ever made, this MGM release is famous for its sound experiments and unsurpassed naturalism. "One of the four or five most important films ever made . . . an isolated masterpiece without posterity!"—Bardeche-Brasillach, *History of the Film*

5 Fires Were Started

(February 15th and 16th)

To honor a great humanist of the cinema whose unexpected death deprives Britain of its outstanding film poet, Cinema 16 presents the first American showing of the complete version of Humphrey Jennings' masterpiece, never before available here. The common man in extreme situations: a dramatic and intense social document, richly poetic in feeling. "Without doubt the crowning achievement of the British documentary school!"—The British Film Institute. Also: Jennings' *Words for Battle*, great poems of the past as rendered by Laurence Olivier.

6 Two Legendary Masterpieces

(March 1st and 2nd)

Cited in all histories of the cinema, at last available by special arrangements with the British Film Institute, Museum of Modern Art and Dutch Film Archive:

Earth

Alexander Dovzhenko, supreme lyricist of the Soviet cinema, fashions a strange and static film of haunting beauty. Made from the only remaining negative: not shown in America since 1930. "The communication in great intensity of a personal vision. A poem, heroic and idealistic in mood."—Sight and Sound

The General Line

Eisenstein's ill-fated epic portrays man's conflict with nature and ignorance. Changed several times to fit the shifting party line, it contributed to his artistic tragedy. "Superb pictorial compositions! The amazing peasant types recall Duerer and Holbein."—Rotha, *The Film Till Now*

7 The Search for Love: 5 variations on a theme

(March 29th and 30th)

Fragment of Seeking (Curtis Harrington)
Mounting psychological tension explodes in a Poe-like climax in this unconventional portrayal of adolescence.

Feeling of Hostility

(Robert Anderson)
The story of Clare: ambition and success as love substitutes. Unusual psychological study based on actual case history.

Four in the Afternoon

(James Broughton)
A child's search for a sweetheart; an adolescent's dream of romantic love; a young girl between desire and propriety; a man longing for his past.

Mechanics of Love

(Willard Maas and Ben Moore)
Another highly unorthodox film poem by the creator of *Geography of the Body*. Original Zither score by John Gruen.

Psyche

(Gregory Markopoulos)
The noted stream-of-consciousness film poem, suggested by Pierre Louys' novel: a sensitive portrayal of a young woman's yearning and fulfillment.

2 Bonus Events

(dates to be announced . . . seating capacity limited)

An Interview with Fred Zinnemann

The brilliant director of *High Noon* and *From Here to Eternity* will discuss and present his famed triumph of neo-realism, *The Search*.

An Interview with Stanley Kramer

The distinguished producer of *The Caine Mutiny*, *High Noon*, *Champion*, will discuss and present excerpts from his films.

Cinema 16 175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288
Incorporated as a non-profit cultural society under state and federal laws

Present this coupon at lobby box-office of New School, 66 W 12 St. Thurs., Feb. 3rd, 8PM, for reduced \$1.20 admission rate (\$1.80 without coupon) to C16 Film Center session: SOUND TRACK EXPERIMENTS (Night Mail, Bells of Atlantis, Penpoint Percussion) Zig-Zag, Le Bijou, H2O). Speaker: Louis & Bebe Barron

Present this coupon at lobby box-office of New School, 66 W 12 St. Thurs., Feb. 17th, 8PM, for reduced \$1.20 admission rate (\$1.80 without coupon) to C16 Film Center session: THE OBJECT RECOVERED (Object Lesson, REALISM: de Sica's 'SHOESHINE' Speaker: Arthur Knight

OUR PROGRAM FOR THE SPRING SEASON is now being prepared and will be mailed to you around February 15th.

A REMINDER: KING VIDOR IN PERSON .. INTRODUCING "HALLELUJAH": This promises to be a very exciting event. The famed director of "Our Daily Bread", "The Crowd" etc. will be present to discuss his most famous film. We suggest you use your guest tickets for this very unusual evening. Mr. Vidor will appear at all performances; Tuesday, February 1st and Wednesday, February 2nd, at 7:15 and 9:30 PM at the Central Needle Trades Auditorium.

"EARTH" TO BE SHOWN MARCH 1st
"GENERAL LINE" TO BE SHOWN MARCH 2nd:

We feel privileged to be able to present to American audiences these two legendary classics. Nevertheless, we wish to repeat that though they are indispensable to any serious student of the cinema, they are not "easy" films and may not be appreciated by all on a first viewing. This is especially true of EARTH, a beautiful and poetic film, which at the same time is quite slow. Since interest in this program will and, in a sense, should be limited to only a part of our membership; and since both are feature length films we have decided on the following procedure:

EARTH will be shown Tuesday, March 1st only - (7:15 & 9:30PM)
GENERAL LINE will be shown Wednesday, March 2nd only - (7:15 & 9:30 PM).

If you wish to see both films, you may do so - but you will have to come on both Tuesday and on Wednesday. Just show your membership card.

COMING ATTRACTIONS AT THE BEEKMAN: Since you have a special discount card for this theatre, we thought you might like to know that the following are scheduled for the next few weeks (consult your daily newspaper for exact dates): SABRINA, WHITE CHRISTMAS, DESIREE, BAREFOOT CONTESSA, ON THE WATERFRONT. Those of you who do not as yet know the Beekman have a very pleasant surprise in store for them: It is one of the most beautiful and comfortable art theatres in town.

A POSITION (SUBSCRIPTION SECRETARY) WILL BE AVAILABLE AT CINEMA 16 (starting March 1st): Our "Miss" Ostrow is going to become a mother and as a result, applications are being accepted for her position at C16. Qualifications: administrative experience; expert typing and steno; ability to meet and deal with people; own correspondence; accuracy and close attention to details. Experience with membership organizations, subscription lists, etc. preferred. Position includes some evening work at Central Needle Trades Auditorium. Do not phone or call in person; mail resume and references to Cinema 16, 175 Lexington Avenue, NYC 16, for appointment.

CINEMA 16 FILM NOTES 1954/1955

JANUARY 1955

In order to allow more time for the early Chaplins on today's program, we have decided to postpone the showing of NEUROSIS AND ALCOHOL until later in the season.

GEORGE F. KENNAN DISCUSSES COMMUNISM U.S.A. 34 minutes

An Armed Forces Information film, produced by the Department of Defense. Distribution limited to qualified groups; shown by special arrangement.

This is a discussion film produced for the extensive audio-visual program of the Armed Forces. The growing utilization of film for educational or propaganda purposes - in this case permitting an authority on the subject to reach every last army post with a political debate - cannot be overestimated. The questions and answers used in this film were spontaneous and unrehearsed. While there is no attempt at creative editing or camerawork, the film nevertheless impresses as a straightforward, unpretentious, professionally done example of a discussion film. It is interesting to compare its cold intellectualism with the almost hysterical emotionalizing of the Nazi propaganda films.

George F. Kennan was U. S. Ambassador to Moscow (1952-53) and is a member of the Princeton Institute for Advanced Study, and the author of two books on American diplomacy. It was he who as "Mr. X" coined the phrase "containment" in his famous article in Foreign Affairs.

COLETTE France 30 minutes

A Le Films Jacoupy Production by Yanick Bellon. Camera: Andre Dumaitre. Music: Guy Bernard. Commentary written and spoken by Colette. English sub-titles by Roger Senhouse. Consultant: Jean Cocteau. Distribution: Brandon Films.

With Colette's death a few months ago, this film has become a historical document. Directed by one of France's leading woman directors, it presents a relaxed, casual and intimate portrayal of Colette, very different from the usual cut-and-dried screen biographies. The intimacy is heightened by the appearance of Colette as the commentator. What emerges is a nostalgic glimpse of a rare and warm personality.

Colette was considered by many to be France's leading woman novelist, certainly her most popular. She wrote almost 30 books, each of them at least partially autobiographical. Her province is the world of the senses, of love, of the simple pleasures of life as seen through the eyes of women, described in a classic yet uninhibited style. GIGI, seen here as both a play and a movie, is probably the best known in America; her GAME OF LOVE is currently showing in New York; other titles available in English include "Chance Acquaintances" & "Julie de Carneilhan".

THE EARLY CHAPLIN RE-DISCOVERED

U.S.A.

43 minutes

MAKING A LIVING

Released by Keystone, February 2, 1914. (17 minutes) Directed by Henry Lehrman. With Henry Lehrman, Virginia Kirtely (girl), Alice Davenport (mother), Minta Durfee, Chester Conklin (cop and bum).

THE MASQUERADER (erroneously titled HIS NEW PROFESSION)

Released August 27, 1914. (14 minutes) Written and directed by Charles Chaplin. With Fatty Arbuckle, Charles Murray, Fritz Schade, Charley Chase, Harry McCoy, Minta Durfee, Cecile Arnold.

THE ROUNDERS

Released September 7, 1914. (12 minutes) Written and directed by Charles Chaplin. With Fatty Arbuckle, Minta Durfee (his wife), Phyllis Allen (as Charlie's wife), Al St. John, Charley Chase, Fritz Schade, Wallace MacDonald.

"The presiding genius of the Keystone studio, where Chaplin made his first movies, was the colorful and fabulous Mack Sennett, rightly called the father of American film comedy. Among the stars he introduced or developed were Mabel Normand, Fatty Arbuckle, Mack Swain, Marie Dressler, Edgar Kennedy, Charley Chase, Gloria Swanson, Harry Langdon, Carole Lombard and Bing Crosby.

In 1913 Ford Sterling, Sennett's chief Keystone comedy star, was threatening to quit unless he got more money. Consequently, when Chaplin - who was touring the U.S. with the Karno music-hall company - was suggested to Sennett, he readily agreed to sign him as a potential replacement. After having received \$50 a week on the stage, Chaplin was won over by an unbelievable offer of a year's contract at \$150 a week and arrived at the Keystone studio in December 1913. He was to have difficulty fitting into the Sennett school of film comedy - a blend of lunatic fantasy, whirlwind pace, violent action and zany gags. The speed and violence bewildered him.

In his first film, MAKING A LIVING, directed by Henry Lehrman, Chaplin did not wear his famous tramp costume. He appeared in a long frock coat, high silk hat, drooping walrus mustache and a monocle - much the same get-up he had used in one of his music-hall acts. Chaplin and Lehrman clashed frequently. Lehrman tried to force the frenzied Keystone style upon him. Chaplin wanted a slower and more deliberate pace, more suited to his subtleties. Sennett feared he had a "lem-on"; when he saw a screening of MAKING A LIVING, he was sure it would be a flop. However, when it was released February 2, 1914, it did not do badly. Of the new English comedian, variously referred to as Chapman, Chatlin and Edgar English during the first few months, the Moving Picture World wrote: "The clever player who takes the part of the sharper is a comedian of the first water." The film stands out today for its wry comments on "success". To illustrate go-getter ethics, Chaplin, who has just begged and gotten money from a news photographer (played by the director of the film), makes love to his benefactor's girl and scoops him by stealing his camera.

In his year at Keystone, Chaplin made 35 films - a rate of one a week, except for a feature which took 14 weeks. They were improvised on the spot and filled with

slapstick and knockabout action. They do not compare with Chaplin's later and more polished works, but they have spontaneous charm and are interesting for the first appearance of the characteristic Chaplin traits.

In these Keystones Chaplin's costume became fixed and his style almost perfected but the wonderful sympathetic "Charlie" had not yet emerged. Instead he appears as a basically unsympathetic, though engaging, character - a sharper, a heel, an annoying blunderer, a thief, an obnoxious drunk, who is cruel, sometimes to the point of sadism. Not until the next year at Essanay does the real "Charlie" appear.

The Keystone plots - if you could call them that - were no more than a hook on which to hang a succession of comic incidents. Sometimes the hook would be a locale - a park, a restaurant, a bakery, a dentist's office, the backstage of a theatre; sometimes a trade - janitor, waiter, property man, etc. Each would suggest comic bits of business. In that way the film would take shape. When the action got too involved, or the fun possibilities had been exhausted, violence would resolve the problem - a melee with the Keystone cops, a comic brawl, an explosion, a ducking in a lake, or the water-hose treatment. Many of the comedies are motivated around rivalry for a girl; in others (including THE MASQUERADER) movie studios furnish the background; Chaplin's famous stage "drunk act" was repeated in several of the films and was the feature of THE ROUNDERS. Chases were not as frequent in the Chaplin films as in other Keystones, but good examples of chases appear in both MAKING A LIVING and THE MASQUERADER. The latter features also one of Chaplin's few appearances as a woman. The influence of the Karno Pantomime acts in many of these early Keystones has already been noted. On the other hand, Chaplin hit on new ideas and situations from which germinated ideas used in his later, more finished, comedies.

Realizing the value of his now world-famous new star, Sennett tried to hold him with an offer of \$400 a week. Chaplin's counter-demand was \$750. Sennett, to his subsequent regret, turned it down, and on January 2, 1915, after one year at Keystone, Chaplin signed with Essanay at ten times his Keystone salary - \$1,250 a week."

-excerpts from Theodore Huff's

CHARLIE CHAPLIN (Henry Schuman, N.Y.)

SPECIAL ANNOUNCEMENTS

PUT YOUR FRIENDS ON OUR "PREFERRED MAILING LIST" so that they will receive our spring programs and membership invitations before they are announced to the general public - an important consideration since only a limited number of memberships will be available (especially for all Sunday and both 7:15 PM series).

REDUCED RATE-SINGLE AD MISSIONS AVAILABLE TO MEMBERS
AT NEW SCHOOL-CINEMA 16 FILM CENTER:

If you turn this page, you will find coupons entitling you to single admissions at \$1.20 (instead of the \$1.80 rate for the general public) at the sessions listed. Here is an opportunity to see unusual films and to discuss them with film authorities and the film makers.

(You can also still enroll for the entire series at \$10 if you are a member; \$15 if you are not. For information, write Cinema 16, 175 Lexington Av. NYC).

FILMS FROM INDIA

(October 26th/27th)
1954

cinema 06

MUSIC OF INDIA and BHARATNATYAM

India

(21 minutes)

Production: M. Bhavnani and Ezra Mir for Documentary Films of India. Direction: A. Bhaskar Rao. Distribution: Government of India Information Services.

Two ethnological films featuring classic Indian music and dance.

CHANDRA LEKHA

India

(92 minutes)

Produced and directed by S.S. Vasan for Gemini Studios, Madras. Music: S.R. Rao and E.S. Sastry. Camera: Kamal Ghosh and P. Ellappa. A Hoffberg Productions Release.

Starring: Raj Kumari as Chandra Lekha; Radha as Veer Singh; Ranjan as Sasank; Sundari Bai as Sundari; Krishnama Chari as The King; Narayan Rao as the Circus Manager.

"Although India is a huge movie producing and consuming country, with some 200 home produced films being seen annually in over 3000 theatres, remarkably few Indian films are shown in Western countries. Recently, with films like AAN, an Indian wedge has been placed in the British market. And now two Indian films, at least, will be shown in the United States.

While it may be dangerous to generalize on a nation's product when one has seen but a small percentage of it, one can safely state that the bulk of India's films fall into two camps. On the one side are the spectacular historical epics built around factual heroes of the past. (One of these, "Jhansi Ki Rani", in Technicolor, will be released here by United Artists under a fresh title in the near future). The other, and more prominent school, is the Arabian Nights type fantasy, usually built around Indian fable and folklore, and utilizing legendary heroes. Today's film, CHANDRA LEKHA, is a good example of this latter species. Both groups have certain elements in common, appealing as they have to, to such a vast, mixed audience. Action is predominant, and an element of low comedy ever-present. The genuinely historical films bear some resemblance, in their rigidity and propaganda content, to their counterparts from Russia. And in construction, though certainly not in content, the other, Arabian Nights-type of films may well be said to resemble the films of Latin America, which likewise throw in every possible ingredient, stressing music, in an attempt to create a common denominator of huge mass appeal.

The Indian adventure fantasies are both deliberately naive and frankly plagiaristic. Hollywood traditions, cliches and even individual sequences are studiously copied. One recent film even went back to Barrymore's "Don Juan" for its inspiration, duplicating the famous duel sequence frame by frame. That same film also mixed its music in a most charming fashion. An old Indian love song would be followed, quite casually, by the most modern of Mexican mambos. The Sultan made his entrance into court accompanied by Bizet's "Toreador" from "Carmen", while the chase sequences used familiar American "agitato" music from Westerns.

When viewing CHANDRA LEKHA, it is important to remember not only that, designed as it is for a complex home market, it is deliberately simple, but also that for the most part it is intentionally tongue-in-cheek. An early scene disarms any critical attitude one might have toward the film. In a scene of pageantry and splendor, the prince dismounts from a white charger in a palatial court-yard. The camera follows him through the marble halls and lush staircases of a huge palace, until he enters his chambers, sits down on a very weather-beaten and un-palatial easy chair, and proceeds to tug off his boots! The producers think nothing of inserting the most patently false studio back-grounds, or painted backdrops in lieu of rear-projection. One little scene set in a country lane is played, in long-shot in the actual exterior locale, and, in close-up, with the aid of a simple backdrop which barely matches up with the original. In using such devices, the producers are deliberately inviting audiences to participate in the prevailing spirit of happy make-believe.

In plot construction, the film is intentionally circuitous. The timely advent of a circus troupe in one sequence paves the way for a whole sub-plot involving the heroine's adventures when she joins the circus. Musical numbers are often ingenuously worked into the dramatic development of the plot, as in the scene where the heroine makes her escape by performing a dance number in which she carefully and literally unwinds herself from the clutches of the villains.

The American release print which we are screening tonight is shorter than the original. The editing has not produced much strain on a never very coherent continuity, but it has somewhat affected the pacing of the film. Initially, it was a carefully compiled pattern of action and repose. Action sequences would be followed by musical numbers, a number of which have been excised from this version. This leaves a film which - in its stress on melodrama and action - somewhat resembles the feature-condensations of serials so popular in the twenties."

William K. Everson

(Mr. Everson, foreign publicity director at Allied Artists, is a frequent contributor to
SIGHT AND SOUND, FILMS IN REVIEW and other film magazines.)

The Cinema 16 Film Center at The New School presents

TWO FILM DISCUSSION COURSES

Series A: The Film and Reality

Alternate Thursdays, 8:15-10:45, commencing December 9... \$15
(\$10 for Cinema 16 members)

The search for reality on the screen has taken many forms throughout the course of film history, from the sentimentalized social documentation of Griffith or Capra to the "truer than truth" sur-realism of Jean Cocteau. Propaganda pictures, comedies, even the dramatization of a philosophical concept often take reality for their point of departure, the foundation on which to raise their special structures. This course, conducted by Arthur Knight, will feature classic examples of filmed reality at each session, with notable guest speakers and ample time for questions and critical discussion.

Dec. 9 The Origins of Film Realism

The Mother and the Law, by D. W. Griffith
(the modern sequence from *Intolerance*)

Dec. 23 American Neorealism

The Big Parade, by King Vidor, with John Gilbert, Renee Adoree

Jan. 13 Psychological Reality

Storm Over Asia, by V. I. Pudovkin

Jan. 27 Realism into Propaganda

Hitlerjunge Quex, by Hans Steinhoff (analyzed by Gregory Bateson)

Feb. 10 Sentimental Reality

Mr. Deeds Goes to Town, by Frank Capra, with Gary Cooper, Jean Arthur

Feb. 24 Italian Neorealism

Shoeshine, by Vittorio de Sica

March 10 Social Criticism

The Treasure of Sierra Madre, by John Huston,
with Humphrey Bogart, Walter Huston

March 24 Realism and Comedy

Passport to Pimlico, by Henry Cornelius,
with Margaret Rutherford, Stanley Holloway

April 7 Sur-realism

Orpheus, by Jean Cocteau,
with Jean Marais, Maria Casares (Guest Speaker: Parker Tyler)

April 21 Documentary Realism

Life Begins Tomorrow, by Nicole Védres,
with Jean-Pierre Aumont, Jean-Paul Sartre, Pablo Picasso, André Gide

Additional guest speakers to be announced.

Series B: New Frontiers for Film

Alternate Thursdays, 8:15-10:45, commencing December 16... \$15
(\$10 for Cinema 16 members)

For almost thirty-five years a lively, healthy experimental film movement has challenged the theatrical film forms by posing new problems and searching for new solutions. This course, conducted by Arthur Knight, traces the growth of this movement from the avant-gardism of the Twenties to present-day experiments in design, sound and poetic imagery. Wherever possible, the film makers themselves will be present to introduce their works and explain their objectives and techniques, with ample time allowed at each session for questions and discussion. The program outlined below is a partial listing of films and speakers.

Dec. 16 The First Avant-Garde

Ballet Mécanique; The Smiling Madame Beudet; Entr'acte; Uberfall

Jan. 6 Film and the Modern Artist

The films of Hans Richter (Guest Speaker: Hans Richter)

Jan. 20 Experiment into Document

Rien que les Heures; Rain; Valley Town (Guest Speaker: Willard Van Dyke)

Feb. 3 Discovering the Sound Track

Night Mail; Whitney experiments; Pen-point Percussion; Bells of Atlantis
(Guest Speakers: Louis and Bebe Barron)

Feb. 17 The Object Rediscovered

H₂O; Object Lesson; Zig-Zag; Le Bijou

March 3 Film as an Art Medium

The films of James Davis (Guest Speaker: James Davis)

March 17 Poetry and Symbol

The films of Maya Deren (Guest Speaker: Maya Deren)

March 31 Films for Personal Expression

Fragment of Seeking; Four in the Afternoon; The Petrified Dog
(Guest Speaker: Sidney Peterson)

April 14 Animation Advances

Boundary Lines; Motion Painting; Begone Dull Care; Bop Scotch;
films by U.P.A. and Len Lye
(Guest Speaker: Len Lye)

April 28 Social Implications of the Avant-Garde

La Rose et le Réséda; Neighbors; Waiting; Mothers Day; Blood of the Beasts
(Guest Speaker: Amos Vogel)

Additional films and speakers to be announced.

Special discount for Cinema 16 members

While the regular fee is \$15 per series, Cinema 16 members will be entitled to a reduced fee of \$10 per course. Please use the coupon below.

The New School
66 West 12th Street
New York 11, N. Y.

Enclosed please find my check (money order) payable to The New School for \$..... 1 (\$15 per series; \$10 for Cinema 16 members)
to cover application(s) in ☐ Series A: The Film and Reality ☐ Series B: New Frontiers in Film.

Name _____ Street _____ City _____ Zone _____ State _____

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With his *THE YOUNG AND THE DAMNED* and *THE ADVENTURES OF ROBINSON CRUSOE*, Luis Bunuel has re-emerged as one of the outstanding film talents of our day. A retrospective survey of his work seems in order. Since the above films were seen theatrically, and since his earlier *LAND WITHOUT BREAD* was shown twice at Cinema 16, tonight's program consists of Bunuel's first film, *UN CHIEN ANDALOU*, and his otherwise unavailable *EL*. *EL* is cited by leading European critics as an important example of Bunuel's "commercial" Mexican work. No English version of *EL* is available; this showing represents the only opportunity to see it with an English translation, prepared and tape-recorded by Cinema 16.

UN CHIEN ANDALOU

Produced 1929 by Luis Bunuel and Salvador Dali. Rented from the Museum of Modern Art Film Library.

"The surrealist attempts to explore the realm of the subconscious, to examine it, not with the eye of the scientist or doctor, but with the eye of the poet and artist, without recourse to the logic of everyday reality. It can readily be seen that the cinema offers the perfect medium for such a purpose. Thoughts and dreams almost universally operate as a sequence of moving images, usually in monochrome, with occasional flashes of color, captions and sound; not to mention the tricks so accessible to the camera such as superimposed concepts or the double exposure, flashbacks of memory, and tentative forecasts into the future. It is never the plot of such a film that should receive attention, but rather the wealth of innuendo which accompanies each action and which forms an emotional pattern far richer than that of the usual straight story to which our logical mind is accustomed. Bunuel and Dali are the first to attempt using the film as a medium for metaphor and ideology."

JULIEN LEVY ("Surrealism," *The Black Sun Press*, New York, 1936)

LUIS BUNUEL: NOTES ON THE MAKING OF "UN CHIEN ANDALOU"

Historically, this film represents a violent reaction against what was at that time called "avantgarde cine," which was directed exclusively to the artistic sensibility and to the reason of the spectator, with its play of light and shadow, its photographic effects, its preoccupation with rhythmic montage and technical research, and at times in the direction of the display of a perfectly conventional and reasonable mood. To this avantgarde cinema group belonged Ruttmann, Cavalcanti, Man Ray, Dziga Vertov, Rene Clair, Dulac, Ivens, etc.

In *Un Chien Andalou*, the cinema maker takes his place for the first time on a purely Poetical-Moral plane. (Take Moral in the sense of what governs dreams or parasymphathetic compulsions.) In the working out of the plot every idea of a rational, esthetic or other preoccupation with technical matters was rejected as irrelevant. The result is a film deliberately anti-plastic, considered by traditional canons. The plot is the result of a *Conscious Anyhow Automatism*, and, to that extent, it does not attempt to recount a dream, although it profits by a mechanism analogous to that of dreams.

The sources from which the film draws inspiration are those of poetry, freed from the ballast of reason and tradition. Its aim is to provoke in the spectator instinctive reactions of attraction and of repulsion. (Experience has demonstrated that this objective was fully attained.)

Un Chien Andalou would not have existed if the movement called surrealist had not existed. For its "ideology," its *psyche* motivation and the systematic use of the poetic image as an arm to overthrow accepted notions corresponds to the characteristics of all authentically surrealist work. This film has no intention of attracting nor pleasing the spectator; indeed, on the contrary, it attacks him, to the degree that he belongs to a society with which surrealism is at war...

The producer-director of the film, Bunuel, wrote the scenario in collaboration with the painter Dali. For it, both took their point of view from a dream image, which in its turn, probed others by the same process until the whole took form as a continuity. It should be noted that when an image or idea appeared the collaborators discarded it immediately if it was derived from remembrance, or from their cultural pattern or if, simply, it had a conscious association with another earlier idea. They accepted only those representations as valid which, though they moved them profoundly, had no possible explanation. Naturally, they dispensed with the restraints of customary morality and of reason. The motivation of the image was, or meant to be, purely irrational! They are as mysterious and inexplicable to the two collaborators as to the spectator. *Nothing*, in the film *Symbolizes Anything*. The only method of investigation of the symbols would be, perhaps, psychoanalysis.—Translated by Dr. Grace L. McCann Morley.

(Reprinted from *ART IN CINEMA*, San Francisco Museum of Art, 1947)

EL ("He")

An Ultramar Films Production by Oscar Dancigers. Direction: Luis Bunuel. Screenplay: Luis Bunuel, Louis Alcoriza, M. Tinto. Camera: Gabriel Figueroa. Music: Louis Hernandez Breton. Starring Arturo de Cordova as Francisco, Delia Garces as Gloria, Luis Beristain as Raul. Distribution: Acteca Films. (92 minutes)

(The following are excerpts from an article on *EL* by the noted French film historian and critic Georges Sadoul):

"When *EL* was shown at the 1953 Cannes Festival, the jury and the greater part of the public considered it banal. I do not know how this singular and baroque work will be received elsewhere; I fear it will remain a "confidential" film, most people seeing in it only a mediocre commercial production, and the avant-garde considering it a simple remake of the old surrealist themes.

I consider it a singular work - for those who understand that it is conceived on several levels. In appearance, the settings, scenario, dialogue, resemble a mass-produced Hollywood film. The presence of Arturo de Cordova, a famous star but a mediocre actor, confirms this impression. The plot, adapted from a novel by Mercedes Pinto, imitates a pattern used in Hollywood for more than 15 years: in a marriage in which the spouses have everything they need to be happy, the husband is little by little revealed as a horrible criminal. Hitchcock repeated this theme ad nauseam in *SHADOW OF A DOUBT*, *SUSPICION*, etc.

But those who know the surrealist period in Bunuel's life will at this point remark that the scenario is mere pretext: a macabre, "black" humor destroys its conventionality. The real topic is elsewhere. Never, say these critics, has the producer been more true to himself, to his themes, to his obsessions. Once again you will find in this film the bishops and ritual objects, insane love, the outraged mother-in-law, the references to the Marquis de Sade, and a systematically provoked outrage against dignitaries and "proper feelings". In brief, although the cow in the bedroom or the roadworkers crossing the parlor may be missing, EL, at bottom, is a re-make of L'AGE D'OR and also of UN CHIEN ANDALOU. Bunuel has again worked up his former themes, just as Cocteau incorporated certain elements of BLOOD OF A POET into ORPHEUS 20 years later.

This view, while not wrong, does not exhaust the problem any more than does the view of those who consider EL merely a commercial film. The heroes of L'AGE D'OR and EL have certain features in common. But the lover in L'AGE D'OR who partook of Maldoror and Fantomas, was for Bunuel a hero, while he obviously hates the hero of EL and considers him an ignominious canaille. The motivations of this hero are madness, eroticism, sadism and a sickly and vicious type of jealousy. His essential trait, however, is that he is dominated by the devil of possession - possession of capital and foremost, of land. EL is a feudal landlord who behaves in every respect like a medieval baron: he uses the clergy to strengthen his rule (as when he convinces the priest that his wife is a hysterical nymphomaniac) and he wants everyone to behave as his serf. This "film noir" contains within itself a vehement criticism of the "film noir". The hero, who from the top of the belfry condemns mankind to scorn and annihilation, is himself a man worthy of scorn, to be crushed as an evil beast. In his nocturnal talks with his butler he is no less clearly condemned. To the extent to which EL shares some features with the hero of L'AGE D'OR, he does not represent a replica but a violent self-criticism. Although true to some themes of his youth, Bunuel does not repeat them blindly; he examines them severely; transforms them, and at times turns them against themselves. This is the true meaning of EL; a criticism of formal conceptions and a condemnation of a well-defined social type which is very prominent in Latin America and Spain. Dear Bunuel! You remain as deeply Spanish as Cervantes or Gongora, as Goya or Picasso."

(Excerpts from an informal interview with Bunuel, by Henry Hell, translated from the French, 1953):

"Bunuel's intention has never been to make 'films noirs,' as he has often been reproached; he loathes them. Attacked for the violence, brutality and cruelty of his films, he will state that they simply reflect what life is like nowadays - such as the beating of the old man, the crippled, the dead child in the garbage in his THE YOUNG AND THE DAMNED, a film which occupies a central position in his work. In this film, he shuns all literature and attempts to come as close as possible to reality; more than any other of his works, THE YOUNG AND THE DAMNED helps us understand what the cinema means to Bunuel; not merely a means of artistic expression, but - an act: an act of protest against present-day society, against all taboos, be they moral, religious or social. According to him, a film must induce a bad conscience in those who are too complacent. Hence the power of shock in his films. Of course, he has his own language which often is colored by violence, eroticism and cruelty. But these are never used gratuitously: they are but a weapon for him to expose, to accuse, to make the audience self-conscious.

It is interesting to hear Bunuel speak of the cinema. For him, it is never a matter of "technique"; the fanatics of the close-up, travelling-shots, "art for art's sake", would be disillusioned if they heard him. This man, to whom we owe some of the esthetically most beautiful and poetic films does not care in the least about esthetics - at least not consciously. The beauty of his images, the sound, the music, are but elements of a film: what matters, is the TEMPO. How to get the tempo? There is no recipe. Of course, editing and montage contribute to it; but, says Bunuel, tempo is above all a matter of instinct. In ROBINSON CRUSOE, he wished to express the anxiety of a lonesome man, the solitude of man in society: accordingly, most of the film is silent. But Bunuel thinks that he found the exact tempo needed to permit us not to resent the absence of the spoken word. Bunuel is not interested in the new techniques of projection. He thinks very little of Cinemascope; it's just good enough for the crowning of the Queen of England. It does not offer normal vision; it represents no progress as far as film expression is concerned. Its best use is in newsreels or in "the worst kind" of movie: the so-called historical film, the spectacles about Anthony and Cleopatra, etc.

Bunuel deplures the present condition of the movie industry. The cinema is not, as has been said, an inferior art; it is rather an art in bondage - enslaved by finance. Where money rules, there rules corruption, baseness, triviality and the worst kind of conformity - as shown, says Bunuel, by 99% of present film production. Every day the movies move further and further away from poetry, dream, humanity, which are elements Bunuel always attempted to express, starting with his very first film.

His life in Mexico is a simple one; he lives in a comfortable but not luxurious house with his French wife and his two sons, 19 and 14 years old. He loves good food and the company of friends. His most cherished pastime is to take his gun and go hunting - but he shoots at stones, for he would not under any circumstances kill an animal. Luis Bunuel, a poet and a wise man."

The invention of the moving picture was a moment of historic importance equivalent to the invention of movable type. Let us suppose that the business of publishing books was just beginning, and that, because the manufacture of movable type was so easy, an enormous industry had just grown up. Then suppose that only two types of books could be published: little tiny ones that very few people would read or buy, and books like "Gone With the Wind". How many books would have been published, in fact, or would even have been written, if an author, in order to get a publisher to publish what he had written, had to assume the responsibility of addressing himself to an audience of sixty million people?

There is nothing wrong with popular art; some of the greatest artists in the world have been popular artists. But the trouble with films is that they cost too much. I am now acting in a film in London, made from a short story by Somerset Maugham. Knowing him to be a writer who works at the normal speed, it should have taken him no more than four half-days to write that story, but it will take five weeks of shooting to make that same story a film. Logically, it should not take any longer, or, at the very most, twice the time it took Maugham, but with hundreds of people clanking around a great set where the camera is so heavy it takes three people to move it, a faster and more economical method of work becomes impossible. We are now all trapped by a standard of technical excellence, which we dare not fall below without being attacked by the whole system—from the distributor to the exhibitor, from the highbrow to the lowbrow critic, from everyone, in fact, except the public.

I think movies are dying, dying, dying. But I do not think they are going to stay dead for long. They are like the theatre; the theatre is dying all the time, but it never dies altogether. It is like the cycle of the seasons—it has its summer, autumn and winter. Now the movies are in the autumn of the cycle.

On the Film Public

For the first time in the history of the world, a creative artist is now given the opportunity to address sixty million people. The trouble is, it is not simply an opportunity, but an obligation—he *must* address them. The new artist goes out to Hollywood or Rome or wherever it may be, and until the industrialists grow wise to him, he may create something out of himself, something original. Then they grow wise to him, and make him feel responsible to the industry. In fact, he simply becomes a responsible man who does not like to steal from the people who are paying him.

So we have to find some ground between the experimental 16 mm. avant-garde—although that medium is important—and the commercial production—which is, anyway, dying from an economic point of view. If the Eady plan were taken away from the British film industry, if government aid were removed from the French, the Italian or the Spanish industries, they would collapse. India and Japan are the only two national film industries that are paying their way. What we need, in fact, is to hold a world congress to discuss the whole economics of film-making, and to study the public.

SIGHT AND SOUND

We talk much about the public, but the fact is that the film public is *petit bourgeois*. What the big commercial film is doing is to interpret for the lower middle classes what the upper middle classes liked yesterday. That is not snobbery—I am simply using terms of social reality. Another curious thing is that this film public has no shape.

If I were to play King John at the Edinburgh Festival, I would know the shape of my public; but a film is manufactured and then shipped out in a series of halls throughout the world into which a huge and amorphous public pours. Nobody really knows anything about it. It is made up of everybody, of kings and queens and cleaners and clerks. The best thing commercially, which is the worst artistically, by and large, is the most successful; and, that being the fact, how can we be surprised if the level of films goes down and down?

The creative film-maker may well wonder where he is going to find his public. He is generally faced with two choices; he can either make straightforward commercial films, films that the public can be expected to pay to see, or he can do exactly what he wants and be supported by his government. Neither alternative, on its own, is a good one. I reject state patronage to the exclusion of all other forms, but I think it is a very serious thing when a government gives no help. America needs a B.B.C. and Britain needs a C.B.S. If the cinema is to be a stable industry, it must be economically possible for a man to produce a film without going to his government, but, on the other hand, he should be able to go to it if he wants to.

I would like a public and a film in which it is possible to exchange and communicate ideas and information. Certainly, in an educated world, there will be two hundred million people who will be bored to death by the most "difficult" film we make today, but as things stand only so many people will listen to Mozart. That is a limited public. It grows by what it feeds on. You must nourish that public, and you cannot do so with 16 mm. avant-garde films, because that is too far away from the general public to be an important source of expression for the film-maker.

The biggest mistake we have made is to consider that films are primarily a form of entertainment; they are only incidentally a form of entertainment. The film is the greatest medium since the invention of movable type for exchanging ideas and information, and it is no more at its best in light entertainment than literature is at its best in the light novel. This doesn't mean that the great public of today should be abandoned, but I think there should be other publics, smaller ones, and cosmopolitan ones, to see things forbidden by the code of Hollywood, the censors of the Vatican, and whatever the gentlemen in Britain are called. There must be a relatively free exchange of ideas. To achieve this, we have to find a way of making films—and here television may help us—by which, if two or three million people see them, we have a return for our money; which involves the creation of a true international audience, and a struggle with the mysterious national forces in the world which call themselves governments. But out of such a victory would come the raw material for a great new enterprise.

JANUARY-MARCH, 1954

CINEMA 16 FILM NOTES 1954/1955

November

(30 minutes)

A SURVEY OF RECENT CARTOONS BY U.P.A.

U.S.

(Since there may be last-minute additions, this list of titles and their order is subject to change.)

TV WORK: A number of UPA's TV productions will be shown, including the Jello spots based on Steinberg's designs, the Omnibus opening, and GM spots. Most of the TV work is produced by Gene Deitch, creative director for UPA-NY and a crew of 35 artists.

FUDGET'S BUDGET: Direction: Robert Cannon. Story: Ted Pierce, T. Hee, Robert Cannon. Design: T. Hee. Color: Jules Engel. Animation: Frank Smith, Alan Zaslove, Gerald Ray. Music: George Bruns. A Columbia Release.

BRINGING UP MOTHER: Direction: William T. Hurtz. Story: Ted Pierce, William T. Hurtz. Design and Color: Robert Dranko. Animation: Fred Grable, Tom McDonald. Music: Benjamin Lees. A Columbia Release.

HOW NOW BOING BOING: Direction: Robert Cannon. Story: T. Hee, Robert Cannon. Design: T. Hee. Color: Jules Engel. Animation: Frank Smith, Alan Zaslove, Gerald Ray. Music: George Bruns. A Columbia Release.

Executive Producer for all UPA films: Stephen Bosustow

Production Manager: Herbert Klynn.

HAVE YOU NOTHING TO DECLARE?

France

(78 minutes)

Production: Paris-Studio-Cinéma. Direction: Leo Joannon. Dialogue: Jean Anouilh. Screenplay: Jean Aurenche & Yves Allegret. Adapted from d'Hennequin & Veber's comedy. Distribution: Brandon Films.

Cast: Professor Paillot - Raimu; Helois - Alerme; Edmond - Pierre Brasseur; Professor Puget - Saturnin-Fabre; Paulette Papillot - Sylvia Bataille; Evelyne - Germaine Aussey.

It is difficult to believe that our members - presumably very moral and adult people - will in any way be corrupted by this film, despite the fact that it was banned in toto by the New York State censors as "immoral". Based on a well-known French stage hit, it is presented by Cinema 16 not as a film masterpiece (which it is not) but because it offers an otherwise unavailable opportunity to watch the late and great Raimu perform with finesse and subtle un-subtlety in a delightful bedroom comedy. Whether the proceedings are "immoral" is highly debatable; but that they are highly entertaining is indisputable.

ANYONE who goes to movies at all these days has probably discovered for himself that there is a new kind of animated cartoon around. For years the standard characters of the cartoonists' world have been mischievous mice, irascible ducks and smart-alecking rabbits. There were crows and foxes, kittens and puppies, fluffy bunnies and chattering chipmunks—all cute as hell. Maybe a little too cute.

Then there arose over Hollywood a new studio, sworn to get the little beasties out of the cartoon. *Gerald McBoing-Boing*, two years ago, was the first picture to raise the banner. The story of a little shaver who couldn't talk but went "boing-boing" instead, *Gerald* was strictly for adults and had no animals. It was the most successful cartoon short ever made. At one time it was showing simultaneously in three of New York's first-run houses. Columbia Pictures, which distributes the subject, claims more than 30,000 bookings for it—not bad, considering that there are only about 23,000 theatres in the country.

Next came the all-human, nearsighted Mr. Magoo, an irate gentleman of the old school with the voice of a foghorn, the vision of a bat and a deep-seated contempt for the generations that have sprouted up around him. And there followed a chain of one-shots: about a jazz-loving young tuba, about a sibling rivalry, about the notorious Frankie and Johnny. They're all making money.

The father of this revolution is a tall, broad-shouldered, dark young man named Stephen Bosustow, head of an animation studio called, simply, U.P.A., for United Productions of America. Formed on the last day of 1945, it is the youngest of Hollywood's major cartoon studios—and one of the most successful: its annual income is now over \$750,000. Bosustow gives his artists both the credit for his success and great freedom in working out their own ideas. "Everybody has good men," he says. "But we give them more chance to exercise their talents."

Bosustow, who looks astonishingly like Walt Disney (and hates to be reminded of the fact), at one time worked with the artists in the actual drawing of U.P.A.'s cartoons; but like Disney he has found it necessary to move into the business end of his outfit. He is no frustrated artist, however. "I always wanted to be a producer," he said recently. As a producer, he tries to make his studio as flexible as possible, moving people

around from one job to another to keep them from going stale, urging new responsibilities on his artists. In fact, the studio has only one hard and fast rule: No relatives. Bosustow had bitter experience with Hollywood-style nepotism in other studios and wants none of it at U.P.A. First to go under this policy was Bosustow's young and pretty wife Audrey. She worked in the office a whole year without salary while the new firm struggled to its feet, but as soon as U.P.A. could afford a secretary, out she went. Audrey still comes in once a year to address the colorful U.P.A. Christmas cards—but she does it without pay.

Bosustow's big break came early. The new company quickly made a name for itself with a series of cartoons for the Army and Navy, some industrials for big business, and—probably their most famous before *Gerald*—a serious cartoon on race relations, *Brotherhood of Man*, for the United Auto Workers. In 1948 Columbia Pictures offered U.P.A. a contract to make some cartoons incorporating a couple of characters from an earlier Columbia series, *The Fox and the Crow*. Bosustow accepted even though, as he confessed later, his heart wasn't in it. He had already worked out much of the distinctive U.P.A. technique and felt that such routine stuff would mean an artistic step backward for his outfit. Even so, the first cartoon produced under this new contract, *Robin Hoodlum*, turned out to be an Academy Award nominee for 1949. The second, *The Magic Fluke*, was nominated the following year.

Impressed with these successes, Columbia relaxed its demands and gave Bosustow his head. For a while the animals persisted, although humans began turning up in subsidiary roles. Millard Kaufman, now a high-priced writer with M-G-M, invented Mr. Magoo as an incidental character for an opus titled *The Ragtime Bear*, and other humans pranced around in a series of parodies on popular ballads.

Gerald McBoing-Boing was more daring. Ted Geisel—also known as Dr. Seuss, cartoonist and author of children's books—had seen and admired Bosustow's *A Few Quick Facts* for the G.I. Newsreels during the war. It occurred to him that U.P.A. might be able to use his *Gerald* story even though it had already appeared, without conspicuous success, as a children's record. Bosustow immediately fell in love with the idea and so did Bob Cannon,

the director of the film. They both felt that the story demanded the special, highly stylized treatment they had developed before joining Columbia, and they designed backgrounds that gave only the wispiest suggestions of a locale and characters who were frankly two-dimensional. The result was a cartoon that honestly looked like a cartoon.

Once a budget has been set and a time schedule established, a U.P.A. director is on his own. He discusses the treatment with his staff, who bat ideas around, draw pencil sketches of characters, backgrounds and possible action. The story is analyzed in detail, broken down and reassembled by writers, animators, composer and director. They work on a story board, a large board bearing sketches for the key scenes.

From the story board the animators construct a reel of black-and-white penciled drawings that carry, in rough form, the main action of the film. Then the film is edited, smoothed down and given its final shape—before any expensive color or detailed animation has been added. Music goes on one strip of film, sound effects on another, the voice on a third.

Not until the black and white reel has been perfected does the film move into its final stage, the inking and painting of the squares of transparent celluloid which, laid one on top of the other, will make the reel, or assembled drawing, that goes into each frame. A motion

picture travels through the projector at the rate of 24 frames per second, requiring more than ten thousand separate reels for a seven minute film. All of these reels must be traced from the animator's drawing by the fifteen girls in the ink and paint department, a process which takes at least a month.

By concentrating on their graphic approach Bosustow and his artists get back to the first and fundamental principles of cartooning. They work with lines on a flat surface and they don't try to hide the fact. Instead they take advantage of it, making their lines as expressive as possible. Most studios sweat over realistic backgrounds; U.P.A. sketches them in—a flight of stairs leading nowhere, a chandelier hanging from no visible ceiling. They work.

Bosustow started at the bottom of the reel as an animator and sketch artist for several Hollywood cartoon studios during the Thirties. In 1941 he became a production illustrator for Hughes Aircraft. Before long he was giving a course at Cal Tech in mechanical drawing for engineers, shop foremen and tool designers. One day he treated the class to a demonstration of cartooning and a pupil asked if he could make a whole film strip of cartoons to teach safety rules to welders. The pupil proved to be an executive of Consolidated Shipyards on the West Coast, and the film was so successful that Bosustow imme-

diately organized a small unit, Industrial Films, to do some more. Before long he was numbering among his clients the U.S. Army and Navy, many government departments and business firms.

At forty-one Bosustow heads a staff of 35 housed in a compact modern plant in Burbank. His contract with Columbia calls for a dozen shorts a year, but it also allows him to do cartoons on the outside. U.P.A. is still working for the Armed Forces, and recently completed shorts for the American Cancer Society and CBS-Radio. The studio also provided the animated interludes that tie together the six episodes of Stanley Kramer's *The Fourposter*, the cartooned dream sequence in Fox's *The Girl Next Door* and the satirical TV commercials in Fox's *Dreamboat*. At another studio in New York, U.P.A. works on Columbia's *Jolly Frolics* series and television commercials.

But Bosustow is not yet satisfied and won't be satisfied until he has produced a feature, preferably James Thurber's *Battle of the Sexes*, combining live action with animation. The studio wise men are shaking their heads and saying it isn't commercial, too arty, too intellectual—but Bosustow vows that it will come eventually and—like *Gerald*—prove that audiences are way ahead of the home-office executives. Of course, a Thurber film would have to have some animals in it—but they would be Thurber animals, which makes them okay. #

GUEST EDITORIAL

THE THIRD AUDIENCE

One of the events of last year's Edinburgh Festival was Orson Welles' lecture (given under the auspices of the British Film Institute's annual Summer Film School), in which he vigorously and lucidly surveyed the state of the industry.

On the Film Industry

Whenever film students, or film scholars, or anyone not actively concerned with the commercial world of film-making, invite someone like myself to give a lecture, they always talk about art. But we are business men. If I were a painter, I might have to starve for a while, but I would find paper or canvas or even a wall on which

to express myself. Being a film-maker in the commercial world, and not in the documentary or avant-garde field, I need a million dollars to make a film. You have to be a business man to handle a million dollars. I remember sitting with Jean Cocteau and René Clair in a meeting of this sort, intensely serious, and we were regarded as being cynical because we refused to talk about anything but what films cost.

February 1st and 2nd, 1955

cinema 86

HALLELUJAH

U.S.A. 1929

101 minutes

A Metro-Goldwyn-Mayer release directed by King Vidor. Scenario: Wanda Tuckock; treatment by Richard Schayer. Camera: Gordon Avil. Editors: Hugh Wynn, Anson Stevenson. Design: Cedric Gibbons. Available from the Museum of Modern Art Film Library.

Cast: Daniel L. Haynes (Yeke); Nina Mae McKinney (Chick); William Fountaine (Hot Shot); Fanny Belle LeKnight, Harry Cray, Everett McGarrity, Victoria Spivey and the Dixie Jubilee Singers.

HALLELUJAH last year was chosen by the world's leading directors as one of the ten best films of the half century in a poll conducted by the British Film magazine SIGHT AND SOUND. It was a commercial failure when first released and remained both the first and last all-Negro film made in Hollywood until GREEN PASTURES of 1936. Among many other films directed by Mr. Vidor are THE BIG PARADE, THE CROWD, STREET SCENE, THE CHAMP, OUR DAILY BREAD, STELLA DALLAS, THE CITADEL, NORTHWEST PASSAGE, AMERICAN ROMANCE, DUEL IN THE SUN, THE FOUNTAINHEAD, BEYOND THE FOREST and RUBY GENTRY.

"We were completely won over to the "talkies" when the director of THE CROWD and numerous rather ordinary films suddenly in 1929 produced a real masterpiece, one of the four or five most important films ever made, HALLELUJAH, which made Vidor famous overnight. To begin with, it achieved pictorial miracles: the bodies of the Negroes seemed to give out a soft, rich light which contrasted with the light shimmering on the tufts of cotton. Rhythmically it was also quite remarkable: the slow-moving story of life and love and death is interspersed with Negro singing; scenes of violence and drama alternated with quieter scenes. A silent film would have given us pictures as beautiful as those of the cotton picking, or of the colored children's bedtime and the saloon, but it could never have conveyed the strong emotions evoked by the death of the small brother, the most real death ever shown on the screen, with its accompaniment of hoarse, broken sobbing. The mood changes as the Negroes begin to pray and sing, and gradually attains a sort of savage ecstasy. No silent film could have possessed the terrifying quality of that baptism in the river, when the colored people adapt Christianity to the laws of their own hysteria through a succession of frenzied scenes in which the collective soul of a people is expressed as even the Russians have never expressed it.

What was more important than all else was that Vidor made an essential contribution to the medium when this film brought us, for the first time, silence. Silence attained an emotional value here for the first time, because it was contrasted with sound: one heard silence. We are referring in particular to that extraordinary ten minutes at the end where one man follows another through the swamp. One hears hardly anything but, now and then, the rustle of a branch, the sound of water and, gradually, the labored breathing of the hunted man. In the midst of a silence more protracted than the rest, a bird utters three cries. The sound film has never come closer to its true function of creating a universe subject to the laws of music, where everything which is transitory and intangible (a flickering light, a sigh, a murmur) is caught for eternity. HALLELUJAH is an isolated masterpiece without posterity."

Bardeche-Brasillach, HISTORY OF THE MOTION PICTURE

"Seen today (1948) HALLELUJAH is revealed to have all the flexibility of the silent film at its best. No visible concession has been made to the mechanical difficulties which caused other distinguished directors to turn out mediocre pictures in the first years of the dialogue film. The imaginative use of sound and music at times realized the best theoretical hopes of Eisenstein and Pudovkin; the brief dialogue was almost startlingly documentary in a way seldom since encountered. This was the halting yet vivid speech of everyday life, and to hear it again today makes the talk in other films, even the best, seem laboured affectation. Add to this the fact that the entire film was shot on location in the South, at a time when sound cameras supposedly were immovable from their glass-enclosed booths in the studios, and Vidor's achievement seems nearly incredible.

This superb technique was applied to a theme as formidable and challenging as any the movies have approached. Vidor undertook to film the Southern Negro 'as he is'; to dramatize what the Swedish anthropologist, Gunnar Myrdal, calls the American dilemma. The cast was chosen mostly from among non-professional Negroes, and no white men appeared in the film. Daring yet the device itself defeated Vidor's intent. The Negro was portrayed in a vacuum. Because his position in white society was never referred to, his behaviour appeared to arise from his own nature rather than from environmental pressures. For this reason HALLELUJAH has sometimes been denounced as a vicious 'attack' on the race. It was hardly that. Negro crime was shown but compassionately, and the dignity, wisdom and emotion of the race furnished the true motif. There can be no doubt that King Vidor offered his tribute to the Negro with utmost sincerity, but the contrast between his brilliant technique and an important but inadequately analysed theme was to continue to be characteristic of his career."

Richard Griffith in Rotha's - FILM TILL NOW

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The following are excerpts taken from Mr. Vidor's book *A TREE IS A TREE*, Harcourt, Brace and Company, New York:

"For several years I had nurtured a secret hope. I wanted to make a film about Negroes, using only Negroes in the cast. The sincerity and fervor of their religious expression intrigued me, as did the honest simplicity of their sexual drives. In many instances the intermingling of these two activities seemed to offer strikingly dramatic content.

The answer from the studio executives to my pleading had always been a positive no. Now, with sound pictures I had a new argument, so on my return voyage across the Atlantic, I made a list of scenes suitable for an all-Negro sound film - river baptisms, prayer-meetings accompanied by spirituals, Negro preaching, banjo playing, dancing, the blues. The day the ship docked I visited the office of Nicholas Schenck, chairman of the board of Loew, Inc., owners of MGM. Sound or no sound, the answer was still no. An objection was that the film would not be shown in the white theatres of the South. Being unable to convince either Mr. Schenck or the sales department, I tried a new tack. I was under a contract by which the company had to pay me a rather large salary on each picture I made. I said I would invest my guaranteed salary, dollar for dollar, with the investment of the company. This proposition appealed to Mr. Schenck's gambling instinct. I shall never forget his immediate reply: "If that's the way you feel about it, I'll let you make a picture about whores."

We rounded up the cast for *HALLELUJAH* mostly in the Negro districts of Chicago and New York. Daniel Haynes, who played the male lead, was understudy for Jules Bledsoe who sang "Old Man River" in *SHOW BOAT*. Nina Mae McKinney was third from the right in the chorus of the musical show, *BLACKBIRDS*, on Broadway. She was beautiful and talented and glowing with personality.

On location in Memphis, there was no portable sound equipment; the hoped-for sound trucks did not arrive in time. We just had to go ahead and shoot as for a silent picture, and the sound was put in later.

A temporarily regressive blow that occurred with the advent of sound was the sudden immobility of the camera. The American camera, having just arrived at a state of great flexibility, through the general use of perambulators and counterweighted booms, was being frozen because the whir and grind must not be audible to microphones. Big, icebox-like insulated booths were improvised to contain the camera and two or three operators. The lens looked through a plate glass window at the action. Cinematography had retrogressed to the nailed-down tripod of the early days. Whenever a scene could be shot silent and an open camera used, we emerged from the stuffy booths with delight. It was a period of quiet despair to those of us brought up to love the lucidity of silence. As time went on, technicians rose to the occasion and devised soundproof cases that enclosed only the camera itself.

The difficulty of matching sound tracks recorded in the studio with scenes made on location in Tennessee proved almost insurmountable. Negro sermons and baptisms were photographed without benefit of sound equipment. Later, in the studio, a wild recording was made; then the editor went to work and through the most tedious and maddening process tried to fit the two together. The valuable piece of equipment called a "movieola" was not yet in use and there was literally no way to tell by looking at the film what the actor was saying. This was especially true of the longer shots. If the editor guessed, by rapidly passing the film through his fingers, what an actor was saying in a close-up, there was as yet no method developed for finding or identifying the particular words he wanted on the sound track. Because of the benefit and clarity of the great enlargement of the projection screen, we were forced to use the equipment in the studio projection rooms with a push-button signal to the operator who would immediately make a grease-pencil mark on the rapidly moving film. This method was never fast enough but it served as a guide that on occasion enabled the editor to accomplish an accurate bit of synchronization.

In Arkansas, across the Mississippi River from Memphis, we had photographed the climax of the film. This was a relentless, evenly measured pursuit through an eerie swamp which culminated in the Negro evangelist choking to death the two-timer who had taken away his lady love. In Arkansas we had worked, of course, without benefit of recording equipment.

Now we were faced with the problem of supplying the sounds. To a motion-picture studio in 1929 this was a fresh and unexplored adventure. We found ourselves making big puddles of water and mud, tramping through them with a microphone while a sound truck recorded the effect. Rotting branches and fallen trees were crawled over; strange birds flew up from the morass. Never one to treat a dramatic effect literally, the thought struck me - why not free the imagination and record this sequence impressionistically?

When someone stepped on a broken branch, we made it sound as if bones were breaking. As the pursued victim withdrew his foot from the stickiness of the mud, we made the vacuum sound strong enough to pull him down into hell. When a bird called, we made it sound like a hiss or a threat of impending doom, rather than a bird call. These sounds were all in the mood of threatening death and added immeasurably to the dramatic climax of the film. In my first desperation with sound, I believed that this nonfactual use of it was ideally suited to my film."

(November 30/December 1)

1954

cinema 06

CARTOONS BY UPA (CONTINUED): THE FIFTY-FIRST DRAGON

U.S.

(11 minutes)

Executive Producer: Stephen Bosustow. Direction & story adaptation: Art Heineman. Design & color: Sterling Sturtevant, Samuel Clayberger. Choreography: Olga Lunick. Released by U.P.A.

"Taken from the text by the late Heywood Broun, this comic legend for moderns is a nasal little ballad that ends with a sly intellectual hiccup. The admirers of Donald Duck are not likely to be broken up with hilarity. Still, it is refreshing to laugh at an idea instead of an oink, and the kidding of medieval styles in art is cleverly done."

TIME

THE YELLOW CRUISE

France

(82 minutes)

Direction: Andre Sauvage & Leon Poirier. Camera: Morizet, Specht. Sound: Sivel. Music: J. E. Szyfer, Cl. Delvincourt. Continuity & Montage: Leon Poirier. Distribution: Brandon Films.

"When films were in their infancy, the programs of the store-cinemas were made up of short fifty-foot films, many of them travel films. The early film pioneers in search of material sent out roving cameramen to photograph the people and places of other lands. Mesguich, one of Lumiere's first cameramen, travelled as far as China and Tibet. Views of trains in particular were very popular and often so lifelike that the spectators would attempt to move out of their way.

A Mr. George C. Hale must have noted this peculiar audience reaction and decided to do something about it. At the St. Louis Exposition of 1903 he built a theatre that looked like a railroad car, with signs boldly proclaiming that trains left every 10 minutes for a trip through the Rocky Mountains, bonny Scotland, or wildest Africa. A barker dressed as a conductor sold tickets for the tour. Inside the lights were lowered, a compressed air cylinder would give off a chugging voice of a steam engine, while on the screen a film taken from the front of the train would appear, the rails coming at the spectators, telegraph poles and wires flashing by. Bridges were crossed, tunnels were penetrated and the countryside in all its beauty went passing by. At the same time hidden machinery kept the floor tilting from side to side and up and down, simulating a travelling train.

The travel film has come a long way from Hale's Tours. Film-makers such as Flaherty with his NANOOK and other films, Meriam C. Cooper with his GRASS and CHANG, Luis Bunuel's sharp commentary on poverty in LAND WITHOUT BREAD, Basil Wright's poetic SONG OF CEYLON, showed the different creative approaches to the travel film. Scientific expeditions, too, made a number of remarkable records of strange life in far-away places. One of these is tonight's YELLOW CRUISE - a film document of the Citroen Trans-Asiatic-Expedition of 1929.

George-Marie Haardt and L. Audouin-Dubreuil had been together on two previous expeditions in Africa before undertaking their third and most ambitious one with the help of M. Andre Citroen, the French automobile manufacturer (who provided the financing as well as the half-track cars used). Its object: to travel by car from Beirut on the Mediterranean 18,000 miles across the length of Asia to Peiping. No one had done this since Marco Polo had gone over a similar track in the 13th century. Haardt being a renowned explorer of that day, his journey was followed with interest throughout the world. The N. Y. Times reported frequently on his progress, while the National Geographic sent along a special staff correspondent. School children everywhere were taught geography by sticking little French tricolors on maps as they traced the course of the expedition.

Asia has been called a continent of a thousand races and they all seem to be in this film. Here is an unusual kaleidoscopic mixture of scenery, sounds, customs and costumes of many countries. We get a smattering of archeology, ethnology, anthropology and some idea of ancient history. The size of Asia can be felt by noting the change of climate: from the broiling sun of the Middle East to the rarified air of the Himalayas, the bitter cold of China and finally the lush warmth of Indo-China. Some of the things shown leave the viewer wishing for more, as in the brief shot of a windmill of curious design in Herat, Afghanistan. This is understandable for a film that must cover so vast an area and 314 days of travel in eighty minutes time.

Looking at the film today one can't help reflecting on some of the bizarre aspects of exploring in 1929. Between Beirut and Peiping our travelers seem to have been feted almost constantly. How many receptions were held in their honor is not recorded but the expedition continued on its course seemingly unaffected. The "garden party" in British India (with its formality, striped trousers, servants everywhere) held for people that are roughing it to Peiping is amusing and today gives the impression of an ancient ritual. In the heart of the Himalayas, instead of a feast, a polo game is played in their honor! And in Gilgit the half-track which has never been seen there before, is given to the town as a present without leaving a driver with it!

The changes that have taken place in Asia since this film was produced, make one feel that it is an historical document older than its 25 years. The Asia of the late 1920's has in itself become part of the past. The colonial powers are gone. Lebanon, Syria, Pakistan and India now exist as independent nations. It is only in Hollywood that the British still guard the Khyber Pass. Tibet is more inaccessible than ever, China's millions are under a new regime and the idyllic Indo-China of the **YELLOW CRUISE** with its laughing half nude native woman fishing in peaceful waters has been replaced by the still warm headlines of the fighting and partitioning of yet another country.

It is unfortunate that one doesn't get to know Haardt through this film: his death off-screen therefore leaves us unmoved. His purpose, however, was a valid one even for today: in duplicating Marco Polo's idea that a group of relatively defenseless travellers could cross all of Asia not only in safety but with a growing sense of international fellowship, he had hoped that his route would be retraced by others and become quite common-place. It is a measure of the world's "progress" since 1930 that in 1954 such a trip - far from becoming a routine affair - has become impossible."

JACK GOELMAN

(Mr. Goelman is in charge of film distribution & utilization at C16 and co-manages its showings).

A REMINDER: You can still enroll in the two Film Discussion courses to be presented by

The Cinema 16 Film Center at The New School

Series A: The Film and Reality

Alternate Thursdays, 8:15-10:45, commencing December 9... \$15
(\$10 for Cinema 16 members)

The search for reality on the screen has taken many forms throughout the course of film history, from the sentimentalized social documentation of Griffith or Capra to the "truer than truth" sur-realism of Jean Cocteau. Propaganda pictures, comedies, even the dramatization of a philosophical concept often take reality for their point of departure, the foundation on which to raise their special structures. This course, conducted by Arthur Knight, will feature classic examples of filmed reality at each session, with notable guest speakers and ample time for questions and critical discussion.

Dec. 9 The Origins of Film Realism

The Mother and the Law, by D. W. Griffith
(the modern sequence from Intolerance)

Dec. 23 American Neorealism

The Big Parade, by King Vidor, with John Gilbert, Renee Adoree

Jan. 13 Psychological Reality

Storm Over Asia, by V. I. Pudovkin

Jan. 27 Realism into Propaganda

Hitlerjunge Quex, by Hans Steinhoff (analyzed by Gregory Bateson)

Feb. 10 Sentimental Reality

Mr. Deeds Goes to Town, by Frank Capra, with Gary Cooper, Jean Arthur

Feb. 24 Italian Neorealism

Shoeshine, by Vittorio de Sica

March 10 Social Criticism

The Treasure of Sierra Madre, by John Huston,
with Humphrey Bogart, Walter Huston

March 24 Realism and Comedy

Passport to Pimlico, by Henry Cornelius,
with Margaret Rutherford, Stanley Holloway

April 7 Sur-realism

Orpheus, by Jean Cocteau,
with Jean Marais, Maria Casares (Guest Speaker: Parker Tyler)

April 21 Documentary Realism

Life Begins Tomorrow, by Nicole Védres,
with Jean-Pierre Aumont, Jean-Paul Sartre, Pablo Picasso, André Gide

Additional guest speakers to be announced.

Series B: New Frontiers for Film

Alternate Thursdays, 8:15-10:45, commencing December 16... \$15
(\$10 for Cinema 16 members)

For almost thirty-five years a lively, healthy experimental film movement has challenged the theatrical film forms by posing new problems and searching for new solutions. This course, conducted by Arthur Knight, traces the growth of this movement from the avant-gardism of the Twenties to present-day experiments in design, sound and poetic imagery. Wherever possible, the film makers themselves will be present to introduce their works and explain their objectives and techniques, with ample time allowed at each session for questions and discussion. The program outlined below is a partial listing of films and speakers.

Dec. 16 The First Avant-Garde

Ballet Mécanique; The Smiling Madame Beudet; Entr'acte; Ubertall

Jan. 6 Film and the Modern Artist

The films of Hans Richter (Guest Speaker: Hans Richter)

Jan. 20 Experiment into Document

Rien que les Heures; Rain; Valley Town (Guest Speaker: Willard Van Dyke)

Feb. 3 Discovering the Sound Track

Night Mail; Whitney experiments; Pen-point Percussion; Balls of Atlantis
(Guest Speakers: Louis and Bebe Barron)

Feb. 17 The Object Rediscovered

H₂O; Object Lesson; Zig-Zag; Le Bijou

March 3 Film as an Art Medium

The films of James Davis (Guest Speaker: James Davis)

March 17 Poetry and Symbol

The films of Maya Deren (Guest Speaker: Maya Deren)

March 31 Films for Personal Expression

Fragment of Seeking; Four in the Afternoon; The Petrified Dog
(Guest Speaker: Sidney Peterson)

April 14 Animation Advances

Boundary Lines; Motion Painting; Begone Bull Care; Bop Scotch
films by U.P.A. and Len Lye
(Guest Speaker: Len Lye)

April 28 Social Implications of the Avant-Garde

La Rose et le Réséda; Neighbors; Waiting; Mothers Day; Blood of the Beasts
(Guest Speaker: Amos Vogel)

Additional films and speakers to be announced.

Special discount for Cinema 16 members

While the regular fee is \$15 per series, Cinema 16 members will be entitled to a reduced fee of \$10 per course. Please use the coupon below.

The New School
66 West 12th Street
New York 11, N. Y.

Enclosed please find my check (money order) payable to The New School for \$..... (\$15 per series; \$10 for Cinema 16 members)
to cover application(s) in ☐ Series A: The Film and Reality ☐ Series B: New Frontiers in Film.

Name _____ Street _____ City _____ Zone _____ State _____

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1 Tuesday, March 15 Central Needle Trades Auditorium
 Wednesday, March 16 . . . Central Needle Trades Auditorium
 Sunday, March 13, 20, 27 . . Beekman Theatre

SUNDAY BY THE SEA The Poetic Documentary
 Grand Prize, Venice Film Festival 1953. Warm and romantic
 glimpse of the pleasures of an English seaside resort, accom-
 panied by charming music-hall ballads. Noel Meadow release.

THE ELSTREE STORY A Cinema 16 Premiere
 25 years of film history are sampled in over thirty exciting ex-
 cerpts from otherwise unavailable feature films produced at
 Britain's famed Elstree Studio, including first screen appearances
 of Charles Laughton, Ralph Richardson, Laurence Olivier,
 Stewart Granger, Ray Milland; Hitchcock's first films; and scenes
 with Anna May Wong, Gertrude Lawrence, Herbert Marshall,
 Lya de Putti, Cyril Ritchard, Richard Tauber, Madeleine Carroll,
 Flora Robson, Warwick Ward, Barry Fitzgerald and Annie Ondra.

PAUL TOMKOWICZ: Street-Railway Switchman
 The thoughts of an old man at work in a city street during a
 wintry night: poignant evocation of his feelings about his life,
 his job, his future. Prizewinner, Edinburgh Film Festival 1954.
 National Film Board of Canada release by Roman Kroitor.

JAMMIN' THE BLUES The Experimental Film
 Elusive atmosphere of "jam session" is captured in highly stylized
 film study by noted still photographer Gjon Mili. Not available
 since 1944, this rare example of experimental work financed by
 a major studio has just been re-released. Warner Bros.

SPECIAL EVENTS

(In addition to the regular showings—free to members—admis-
 sion by membership card. All events at the Central Needle
 Trades Auditorium, 225 West 24th Street, at 7:15 and 9:30 P.M.)

Tuesday, March 1st:
EARTH

Cited in all histories of the cinema, this legendary masterpiece
 is at last available by special arrangement with the British Film
 Institute, Museum of Modern Art and Dutch Film Archives. A
 strange and static film of haunting beauty, it was directed by
 Alexander Dovzhenko, supreme lyricist of the Soviet cinema.
 Made from the only remaining negative; not shown in America
 since 1930. "The communication in great intensity of a personal
 vision. A poem, heroic and idealistic in mood." Sight and Sound.

Wednesday, March 2nd:
THE GENERAL LINE

Another hitherto unavailable masterpiece of the cinema: Eisen-
 stein's ill-fated epic portrays man's conflict with nature and igno-
 rance. Changed several times to fit the shifting party line,
 it contributed to his artistic tragedy. "Superb pictorial com-
 positions! The amazing peasant types recall Durer and Holbein."
 Rothe, *The Film Till Now*.

2 Tuesday, April 12 Central Needle Trades Auditorium
 Wednesday, April 13 . . . Central Needle Trades Auditorium
 Sunday, April 3, 17, 24 . . Beekman Theatre

A PROGRAM OF "FIRST FILMS"

to call attention to young film makers and new directions
 in the cinema:

DESISTFILM (Stan Brakhage)
 A jarring attempt to capture the frenzy of an adolescent party.
 Experimental sound.

FREIGHT STOP (Allan Downs)
 The re-discovery of the familiar: A poetic documentary notable
 for its creative editing.

OEDIPUS (Robert Vickrey)
 A disturbing present-day version of the Oedipus legend, pro-
 jected as a surrealist melodrama.

MOUNTING TENSION (Rudolph Burchhardt)
 A relaxed comedy, spoofing psychoanalysis, modern art and
 s-e-x. Ends happily. (All actors have since gotten married.)

IN PARIS PARKS (Shirley Clarke)
 An afternoon with the children of Paris: a joyful and nostalgic
 evocation of their magical diversions and amusements.

UIRAPURU (Sam Zebba)
 Produced as a master's thesis in Film at the University of Cali-
 fornia: a symbolic interpretation of a primitive Brazilian legend,
 shot among the Urubu Indians of Maranhao. Villa-Lobos score.

HOWARD STREET (Leslie Turner)
 A new kind of social documentary explores San Francisco's skid
 row via candid camera and tape recorder.

Tuesday, April 19th:
AN INTERVIEW WITH STANLEY KRAMER

The distinguished producer of *The Caine Mutiny*, *High Noon*,
Champion, will discuss and present excerpts from his films.
 (One showing only at 8 P.M. — seating capacity limited.)

Tuesday and Wednesday, April 26th and 27th:
THE SEARCH FOR LOVE: 5 variations on a theme

FRAGMENT OF SEEKING (Curtis Harrington)
 Mounting psychological tension explodes in a Poe-like climax
 in this unconventional portrayal of adolescence.

FEELING OF HOSTILITY (Robert Anderson)
 The story of Clare: ambition and success as love substitutes.
 Unusual psychological study based on actual case history.

FOUR IN THE AFTERNOON (James Broughton)
 A child's search for a sweetheart; an adolescent's dream of
 romantic love; a young girl between desire and propriety; a
 man longing for his past.

MECHANICS OF LOVE (Willard Maes and Ben Moore)
 Another highly unorthodox film by the creator of *Geography of
 the Body*. Original zither score by John Gruen.

PSYCHE (Gregory Markopoulos)
 The noted stream-of-consciousness film poem, suggested by
 Pierre Louys' novel: a sensitive portrayal of a young woman's
 yearning and fulfillment.

3 Tuesday, May 10 Central Needle Trades Auditorium
 Wednesday, May 11 . . . Central Needle Trades Auditorium
 Sunday, May 1, 8, 15 . . . Beekman Theatre

PRE-COLUMBIAN MEXICAN ART A C16 Premiere

An impressive portrayal of the folk art of Mexico from the
 astonishing creations of the primitive plateau dwellers of 3000
 years ago to the expressionist and tragic art of the Aztec period.
 Onyx sculptures, jade masks and funeral urns reveal the myths
 and attitudes of vanished civilizations. Accompanied by Mexican
 folk melodies and synthetic 'musique concrete'. A Brandon Films
 release produced for UNESCO by Enrico Fulchignoni.

ED MURROW'S INTERVIEW WITH OPPENHEIMER: THE COMPLETE VERSION

The recent See It Now interview with the director of the Prince-
 ton Institute for Advanced Study proved both a milestone in
 adult television and an impressive film record of an important
 personality. While the original interview was cut to fit Mr.
 Murrow's program, the complete, hour-long version has just been
 made available by the Fund for the Republic.

"Mr. Murrow, who has a passion for doing fine things on TV,
 has come along with one of his finest. A hypnotic experience . .
 a true study in genius . . the beauty and candor of the program
 was overwhelming." *The New Yorker*.

BLUM-BLUM

This charming animated trifle, based on an unpopular popular
 song, caused UPA to hire its producer Duane Crowther.

cinema 16

spring 1955 programs

Cinema 16's private showings are open to members only. Mem-
 bership includes free admission to all programs—a minimum of
 15 performances per year—consisting of 7 regular screenings
 and 8 special events. All regular screenings and special events
 until the summer are listed in this brochure. No screenings dur-
 ing the summer. Fall programs will be announced in September.
 Membership can begin with any performance and extends for
 one year thereafter.

Identical programs are presented at all Cinema 16 series:
 Tuesday or Wednesday nights, 7:15 or 9:30 P.M., at the Central
 Needle Trades Auditorium, 225 West 24th Street.
 Sunday mornings, 11:15 A.M. at the Beekman Theatre, 66th Street
 and 2nd Avenue.

A limited number of memberships is available for all series:
 Tuesday or Wednesday Series: Regular membership: \$12. Any
 2 Memberships: \$20. Groups of 5 or more: \$9. each.
 Sunday Series: \$12. each (no other rates apply).

for further information, write or call

CINEMA 16, 175 Lexington Ave., NYC 16, MU 9-7288

YOU CAN STILL ENROLL in either or both of the two courses offered by the Cinéma 16 Film Center at the New School (THE FILM AND REALITY and NEW FRONTIERS FOR FILM) presented on alternate Thursdays, 8:15PM; the fee for either course is \$10 for Cinéma 16 members, \$15 for non-members. Sessions are conducted by Arthur Knight and consist of films and lectures by prominent film personalities. Mail your application to the New School, 66 W. 12 St. NYC, or enroll in person at the school.

SEATS ARE NOT RESERVED... and in fairness to other members, we cannot permit you to hold them for friends ... so please don't occupy them with coats, etc... we will have to ask you to remove them ...

LETTERS

"How much did you get paid for showing the UPA-Jello commercial?"

S. K.

Nothing. We did it all "for art's sake" - i.e. to show the application of modern art techniques and concepts in commercial film production. The Jello spots, incidentally, are based on Steinberg characters, and won the New York Art Director's Club Award. Have no fear, dear member: we have no intention of interrupting our programs every 15 minutes for paid commercials.

"Please explain the difference between your "regular programs" and "special events".

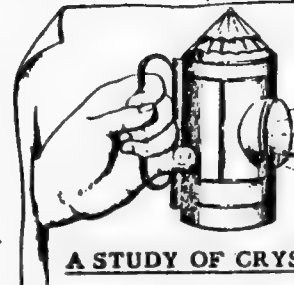
A. P.

Special events were instituted to permit the showing of films that for one reason or other were felt to be of interest to only a section of our membership and not to all of it - including films of a more specialized nature, films of primarily historical interest, classics available only in prints of poor sound or picture quality. EL, for instance, has no English sub-titles and will be accompanied by a specially prepared translation. HALLELUJAH is shown as a special event in order to enable King Vidor to appear as speaker; he obviously could not appear on a regular show and speak on 7 occasions! EARTH, a stately and beautiful work, is slow and difficult and will be of interest primarily to those concerned with poetic films. In short: While we present 16 programs per year, we do not by any means expect you to attend all of them nor do we urge you to do so. You should at all times exercise your right to "pick and choose". This is especially true of the "Special Events". We will in all cases provide sufficient advance information to enable you to decide whether they are of interest to you.

"A recent issue of SIGHT AND SOUND quoted Jean Cocteau on the subject of "wide screens". Can you give me this quote?"

B.F.G.

"The next poem I write, I am going to get a big sheet of paper."



December, 1954

cinema 16

STRANGE WORLDS

Six Film Explorations

A STUDY OF CRYSTALS

The World of the Microcosm (13 minutes)

Produced by Journal Films for the Armour Research Foundation of the Illinois Institute of Technology. Supervision: Walter C. McCrone.

This film was produced for scientific audiences to illustrate a new technique of microscopy: In order to determine whether a substance is pure in composition, it is heated and thereupon forms crystals which are much more easily identifiable than was the original sample. While you may not understand some of the very technical commentary, there is no denying the continuous visual excitement of this film, the revelation of a hidden universe which forms the subject matter of today's program. TNT, Sylphur, DDT, Mercuric Iodide and other crystals are shown in actual process of growth; their structures and moving patterns resemble contemporary abstract art.

WALKABOUT

The World of Primitive Man (30 minutes)

Produced, photographed, narrated and written by C. P. Mountford. Distribution: Australian Information Bureau.

A film record of the Adelaide University expedition to study Aborigine life in Central Australia, as conducted by the Australian ethnologist, C. P. Mountford. Unlike many other travel films of primitive races, WALKABOUT does not emphasize queer customs or ritual violence, but instead concentrates on the daily life of the natives. The result is an unexpected and refreshing glimpse into the habits of a race that still lives in the Stone Age. The 50,000 Australian aborigines (probably from South India) have only five tools, and neither sow nor till the earth. Believed to be the oldest living species of man, they originally numbered 300,000 when the first white settlers arrived in Australia, but fell an easy prey to European diseases and to the impact of an alien civilization. Today they are either segregated on reservations or work on farms and cattle stations.

TREADLE AND BOBBIN

The World of Form and Design (9 minutes)

A film by Wheaton Galentine. Music: Noel Sokoloff. Distribution: Film Images, Inc.

The machine, in one form or another, has become such a household necessity that we tend to forget the wonder and magic of the days when it was just beginning to earn its place by the hearth. The first suave ambassador from the court of mechan-

ical efficiency to woo and win Grandma's heart was the redoubtable Sewing Machine. Whirring and purring in the parlor, its virtuoso performance beguiled both old and young. The camera dwells with fascination upon the hypnotic rhythms and flashing precision, and with a touch of nostalgia upon the floral motifs, ornate scrollwork, and cast-iron arabesques which glorified this product of an earlier Machine Age. A charming film that weaves a spell compounded of pure movement and warm recollection, of treadle, bobbin, scarlet thread, and whirling flywheel, acanthus leaf and gingham print.

PAUL DELVAUX

The World of Surrealism

(10 minutes)

Direction and photography: Henri Storck. Scenario: Rene Micha. Music: Andre Souris. Poem written and spoken by Paul Eluard. Distribution: Cinema 16.

International Prize Winner, Venice International Film Festival

This is one of the best and also one of the strangest art films to come from Europe since the war. Henri Storck, famed Belgian producer of *EASTER ISLAND* and *RUBENS*; Paul Eluard, celebrated French surrealist poet; Andre Souris, noted Belgian composer, combined their talents to bring to life the fantastic universe of Belgium's greatest living surrealist painter. The frames of his paintings have been "obliterated" in this film; they were lined up next to each other so that the camera passes without interruption from one to another. We are taken inside the paintings as it were (very unlike the more conventional art film which invites us to view various paintings from the outside). The revelation is intense, very personal, and possibly disturbing because it reaches into a subconscious level reminiscent of dreams; thus the picture's appeal is limited to those willing to participate in an experience rather than to remain onlookers at a spectacle.

A free translation of Eluard's poem, *EXILE*, spoken by the author in French, follows: "Among the jewels, the country palaces, to make the heavens smaller, there are immobile, tall women.. to cry so that these women will come to reign over death, to dream beneath the earth. They are neither empty nor sterile, but without strength.. their breasts bathe in their mirror, naked eyes in the glade of waiting.. they are tranquil and more beautiful for being alike.. far from the explosive forms of the fruits, from the youthful, shy gestures, they are abandoned to their own faith; to know nothing but themselves.."

"Probably the most beautiful film on art hitherto produced. It is a film in which all the magic of the unfamiliar comes into full play. Images, words and music combine closely to make an harmonious whole: it proves no thesis but gives a breathtaking vision of the dream-world. In the space of eleven minutes, it takes the spectator on a fantastic descent into hell and invites him to explore the symbolic mirrors in which a man's conscience is reflected. After such a film, any further enquiry into the life of this painter inevitably appears trivial and impertinent."

(Films on Art, UNESCO 1951)

JAZZ OF LIGHTS

The World of the Metropolis

(16 minutes)

Produced, photographed and edited by Ian Hugo. Electronic Jazz by Louis & Bebe Barron. With Anais Nin and Moondog. Rental Information: Ian Hugo.

Ian Hugo, a leading American etcher and engraver, in 1948 turned to film as a new medium for artistic expression. This is his third film; his earlier *AI-YE* and *BELLS OF ATLANTIS* were both shown by Cinema 16. *JAZZ OF LIGHTS* is a very personal view of Times Square, emphasizing both its uneasy charm and its light-hearted tawdriness. The spectator is left free to make his own interpretation of the theme, as in a musical composition. Electronic music (created without any musical instruments, microphones or live sounds) is developed for the first time in directions of rhythm and syncopation. Said William Inge, author of "Come Back, Little Sheba": "This film brings new meaning and new life to what we take for granted as every-day. I felt I was in some place extremely familiar to me and yet I saw it anew - its variety, its humor, its unconscious symbolism."

TWO TARS

The World of Outrageous Comedy

(22 minutes)

A MGM production by Hal Roach. Directed by James Parrott. Supervising Director: Leo McCarey. Camera: George Stevens. With Stan Laurel, Oliver Hardy, Edgar Kennedy, Thelma Hill. Distribution: Museum of Modern Art Film Library. Musical Score prepared by Mr. Bill Kenly.

The comic pair in one of their most famous and most destructive films. Deceptively slow at the start, the plot soon thickens into a riot of unmanageable proportions, resembling a semi-surrealist nightmare in its senseless finesse and bold attack on law and property. Apart from Hal Roach and Edgar Kennedy, others responsible for the general mayhem include Leo McCarey (*GOING MY WAY*) and as photographer, George Stevens who later gained fame as the director of *A PLACE IN THE SUN* and *SHANE*.

A Christmas Gift that Renews Itself 5 Times a Year!



A gift for your friends: If you are tired of sending your friends tiresome ties .. send them a gift membership in Cinema 16 instead; it will make them think fondly of you at least twice a month throughout the year! During the holidays, we shall send them a special greeting card bearing your name, and enclosing your gift. Just send us your check (money order): \$12 per member (Tuesday, Wednesday, or Sunday Series) or \$20 for two memberships (Tuesday or Wednesday Series only).

A gift for you: We will send you 2 free guest tickets for every new member you recruit under this offer. (Offer expires December 31, 1954.)

SPECIAL ANNOUNCEMENTS

300 COPIES OF \$5 BOOK, "FILMS ON ART", AVAILABLE FOR 25¢ TO CINEMA 16 MEMBERS. Published by the American Federation of Arts in association with the Spaeth Foundation, this illustrated sourcebook contains several hundred evaluations and sources of the best art films together with articles by specialists in the field. The Spaeth Foundation is willing to send a free copy to any Cinema 16 member upon payment of a 25¢ postage charge. Send 25¢ with your address to Cinema 16, 175 Lexington Avenue, New York City 16. (This offer limited to the first 300 requests.)

A Christmas Gift that Renews Itself **5** Times a Year!



If you are tired of sending your friends tiresome ties or tedious trinkets, send them a gift membership in Cinema 16 instead! It will make them think **FONDLY** of you at least twice a month during the season! At Christmas, we shall send them an attractive greeting card bearing your name, together with their membership card.

A GIFT FOR YOU

We will send you 2 guest tickets for every new member you recruit under this offer.

CHRISTMAS GIFT ORDER FORM

tear off and mail to Cinema 16, 175 Lexington Avenue, New York 16, N.Y.

I want to give a ☐ Wednesday ☐ Friday ☐ Sunday membership as a gift to:

Miss, Mrs., Mr. _____

Address _____

Gift Card (to be sent by you) should read: "From _____"

I want to give a ☐ Wednesday ☐ Friday ☐ Sunday membership as a gift to:

Miss, Mrs., Mr. _____

Address _____

Gift Card (to be sent by you) should read: "From _____"

I want to give a ☐ Wednesday ☐ Friday ☐ Sunday membership as a gift to:

Miss, Mrs., Mr. _____

Address _____

Gift Card (to be sent by you) should read: "From _____"

I enclose check (moneyorder) for \$ for subscriptions.

My name: My address:

CINEMA 16 FILM NOTES 1955/1956

NOVEMBER 1955

WITHIN A STORY

U.S. 1955

(19 minutes)

Conceived, written, directed and photographed by Richard Bagley. Edited by Richard Bagley, William Buckley, Helen Levitt. Music: Ralph Hollander.

A CINEMA 16 PREMIERE

"No story has an end. Each person, though seen only briefly, is part of another story. And all are stories within stories without end."

"**WITHIN A STORY** is the work of director-cameraman Richard Bagley, who was responsible for the memorable photography of "The Quiet One". It is a provocative tour de force, reminiscent of Pirandello in its theme but completely original in its treatment. It is a dramatic comment on the baffling borderline between reality and illusion. Divided into four episodes, it suggests how any given human situation can contain an infinity of other situations, arranged like the many parts of a Chinese Box Puzzle, one inside another. The suspense of a mystery thriller is blended with the psychological impact of a nightmare; the result is a tantalizing slice of life, one taken not from the surface but through the very center of human complexity.

Though the film is the product of a single imagination, it required the assistance of many technicians, who generously devoted their weekends and evenings to it because of their desire to be part of a challenging film experiment. A low budget endeavor, the film utilizes both professional and non-professional actors, and took six months to complete. It was produced by Mr. Bradley Phillips of Cambridge, Massachusetts, who has had no previous connection with movie-making but who feels that there is a place for films of this nature, films that do not ordinarily attract the commercial producer."

Robert Carter

THE SCANDALS OF CLOCHEMERLE

France

(93 minutes)

A Cinema Production. Direction: Pierre Chenal. Screenplay: Gabriel Chevallier, based on the novel by Mr. Chevallier. Camera: Robert Le-fevre. Music: Henri Sauguet. Distribution: Arias Quality Pictures.

Cast: Ponnosse (Felix Oudart); Piechut (Brochard); Judith (Simone Michels); Adele (Cri-Cri Muller); Justine Putet (Maximilienne); Tafardel (Armontel); Bourdillat (Saturnin Fabre).

This is the first and only New York showing of the original, uncut version of this film. It had previously been shown in New York State only in a heavily censored version which omitted many of the key sequences.

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"This is a bawdy and vastly funny film. In its depiction of provincial uproar twenty-five years ago, this adaptation of Gabriel Chevallier's celebrated book has gusto, atmosphere and a series of superb characterizations. The theme of the work is the erection of a "monument" in the central square of Clochemerle, which is no more than one of those sidewalk comfort stations for men which frequently startle visitors to France..

Chevallier was throwing his barbs at a great many hypocrisies of French existence when he first wrote a controversial commentary on his fellow men during that curious interlude between two world wars. He wrote with a great deal of truth, humor and daring. His adaptation matches the original brilliantly. Once more it is the whole village, rather than individuals who dominate the proceedings. For most of the time the encounters which occur after a ribald unveiling of the "monument" are fascinating.

Pierre Chenal, in his direction, has not failed to point up the bountiful burlesque of the tale. He has kept the town of Clochemerle a daffy cross-section of France in the mid-'20s, making fun of functionaries, aristocrats, smug husbands, dissipated women, bureaucracy and the military. But it is Clochemerle and a hilarious contemplation of its manners and morals that gives the picture comic bite."

Howard Barnes, N.Y. Herald Tribune

SPECIAL ANNOUNCEMENTS

PREMIERE OF "DISORDER" POSTPONED TO NEXT MONTH
"Disorder", brought to the U.S. by Cinema 16, is so recent an import that the English version is still in the process of being made. Rather than hurry it and lose some of the poetic flavor of the original in the English sub-titles, we are postponing its premiere until our December program. Incidentally, the English version is being made by Herman Weinberg and will be distributed by Contemporary Films.

"SCANDALS OF CLOCHEMERLE" AVAILABLE AT 25 ¢
If you've been so intrigued by the film that you'd like to read about the 'scandals' in greater detail, you can purchase the Bantam paperback edition of this hilarious novel at the desk in the lobby for 25 ¢.

THE LARGEST COLLECTION OF AVANT-GARDE FILMS
in the U.S. is available for rental from C 16 for your home or club showing, including such favorites as Psyche, Begone Dull Care, The Lead Shoes, Wergee's New York, Object Lesson, The World of Paul Delvaux. 10% reduction in rental rates for C 16 members. Write for Catalog DX, Cinema 16, 175 Lexington Ave, NYC

300 COPIES OF \$ 5 BOOK, 'FILMS ON ART', AVAILABLE FOR 50 ¢ TO MEMBERS
Published by the American Federation of Arts in association with the Spaeth Foundation, this profusely illustrated sourcebook contains several hundred evaluations and sources of the best art films together with articles by specialists in the field. A free copy will be sent to any C 16 member upon payment of a 50 ¢ service charge. Send 50 ¢ with your address to: Cinema 16, 175 Lexington Avenue, NYC 16. (This offer is limited to the first 300 requests.)

WE LOVE TO RECEIVE LETTERS ...

Please send us your comments, suggestions, complaints.. wherever possible, we will reprint excerpts in the program notes.

IT'S NEVER TOO LATE TO JOIN CINEMA 16 !

If any of your friends are interested in joining .. or if you are attending this show as a guest, please note that membership can begin with any performance during the season and will continue for one full year thereafter. You will not lose anything by joining after the start of the season. Memberships are still available for all series: Sunday at the Beekman Theatre, Wednesday at the Central Needle Trades Auditorium, Friday at the Museum of Modern Art. Programs and membership information are available at the desk in the lobby.

SPECIAL EVENTS PRESENTED ON WEDNESDAYS ONLY: WIDER CHOICE OF SEATS AVAILABLE AT 9:30 PM SHOW

As announced last month, Tuesday night showings of special events have been cancelled. Special events will be presented on Wednesday nights only. You may attend either the 7:15 or the 9:30 PM performance; a wider choice of seats will be available at the 9:30 PM performance.

GUEST TICKETS VALID ALSO AT SPECIAL EVENTS

Disregard the notice on your guest tickets limiting them to regular performances; you may now use them at ANY of our showings - both regular and special events.

SEATS ARE NOT RESERVED

We have had complaints from members who arrive early only to find good seats being "held" for latecomers. Our seats are not reserved and, in fairness to other members, we cannot permit you to hold them for friends.

A DILIGENT EXAMINATION OF THE ASHTRAYS IN THE LOBBY
(conducted by an independent research organization) reveals that 81% of our members smoke filter-tipped cigarettes! This undoubtedly reveals something, though we are not quite sure what.

LATECOMERS

Our performances start on time.. by groping for a seat in the dark (usually only side seats are left) you are inconveniencing yourself and others; so please be on time

COMING IN THE SPRING: NEW C 16 FILM CENTER COURSE AT NEW SCHOOL
A new course will be offered by the Cinema 16 Film Center at the New School in the Spring: "The Film And Its Related Arts". Conducted by Arthur Knight and prominent guest speakers, this course will explore the relations between theatre, poetry, literature, dance, opera and the cinema, as shown in Hollywood and foreign features and shorts. Watch future program notes (and Spring New School catalog) for further details. Cinema 16 members will be offered a discount on course fees.

COMING TO THE BEEKMAN THEATRE (USE YOUR DISCOUNT CARD)
"Beat the Devil", "The Brave Bulls", "It's Always Fair Weather", "Love is a Many-Splendored Thing", "To Catch A Thief"... consult your daily newspaper for dates and remember that your discount card admits both you and a guest.

ORDER OF FILMS

We sometimes find it necessary to re-arrange the order of the films at the last moment. Since our program notes go to press two weeks earlier, films are not always shown in the order listed.

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ANNOUNCING A SECOND FRIDAY SERIES AT MUSEUM OF MODERN ART AUDITORIUM

SPECIAL ANNOUNCEMENTS

Due to exceptionally heavy recruitment for our Friday Series at the auditorium of the Museum of Modern Art, it was oversubscribed two weeks after we had announced it. To accommodate several hundred additional applicants, we have established a Second Friday Series, which will see the same programs but on different dates. A very limited number of seats for this Series is still available. If any of your friends are interested, urge them to mail their application without delay. (\$ 15 per person; no other rates apply). Applications will be processed in order of receipt.

CHANGE OF POLICY: SPECIAL EVENTS SHOWN ON WEDNESDAYS ONLY

We originally stated that special events would be shown on Tuesdays (8 PM) and Wednesdays (7:15 and 9:30 PM). We now find that due to circumstances beyond our control, we are forced to eliminate the Tuesday showings of special events. Special events will be presented on Wednesday nights only. However, you will still have your choice of attending either the 7:15 or the 9:30 PM performance and comfortable seating is assured at all showings.

GUEST TICKETS VALID ALSO AT SPECIAL EVENTS

We are happy to announce that you may now use your guest tickets at ANY of our performances - both regular showings and special events. (Disregard notice on your guest tickets limiting them to regular performances.)

SAMPLE COPIES & REDUCED SUBSCRIPTION RATES FOR "FILM CULTURE" the independent bi-monthly film magazine, are being offered to members. In addition to a large number of stills, the magazine has featured articles by Bosley Crowther, Hans Richter, Orson Welles, Herman Weinberg, on such varied subjects as censorship, recent experimental film work, reviews of current Hollywood and foreign films. A limited number of sample copies (regular price: 50 ¢) are available to members at 10 ¢ each at desk outside. The magazine also offers members a reduced subscription rate of \$ 2 per year (regular rate: \$ 3). This is an unusual opportunity.

USE THE DISCOUNT CARD WE SENT YOU FOR THE BECKMAN THEATRE The Beckman (undoubtedly one of the most luxurious art theatres in the city) features a repertoire of the best current films. Forthcoming presentations include "Summertime", "Mr. Roberts", "The Man Who Loved Redheads", "To Catch a Thief", "Diallo", "The African Lion". Consult your daily newspaper for dates.

IF YOU ARE UNABLE TO ATTEND

a performance on the date scheduled for your Series, we will accommodate you at any other Wednesday or Sunday (not Friday!) showing of the same program; you will be seated after the regular subscribers for the performance are seated. We cannot assure you of a good location, but we can at least assure you of a seat.

MEMBERSHIPS ARE STILL AVAILABLE FOR ALL SERIES

Tell your friends that membership can begin with any performance and continues for a full year thereafter; nothing is lost by joining after the start of the season.



Since Mr. Weinberg subtitles most of the foreign films shown in the U.S., he sees them long before we or even the critics see them...this is why we have asked him to tell us about some of the forthcoming releases....

WATCH FOR two new Japanese films, "The 7 Samurai" by Kurosawa (who made "Rashomon") - a work of the utmost bravura, and "The Phantom Horse", with photography (in delicate color) like washed glass...also Blasetti's very funny "Lina: Too Bad She's Bad" with Sophia Loren and De Sica; the new Pabst, "The Last Act", script by Remarque dealing with Hitler's last ten days; Renoir's "French Cancan", evoking the fin de siècle Paris of his father's day, with its whirlwind finish, the apotheosis of the can-can; the new Clouzot ("Wages of Fear") shocker, "Les Diaboliques", with the most uncanny "Deus ex machina" of the year; "La Strada", with Anthony Quinn and Richard Basehart, by Fellini, a searing study of Italy's "lower depths"; "The Big Knife" from Odet's play, a savage study of Hollywood asphyxia; the wistful new Rene Clair, his first in color, "Les Grandes Manoeuvres", with Gerard Philippe and Michele Morgan; "Umberto D", De Sica's brooding and lyrical study of loneliness in old age; and "Frisky", the hilarious sequel to "Bread, Love and Dreams", again with Gina Lollobrigida and De Sica... all are here and currently being readied for release this season....

King Vidor's forthcoming "War and Peace" will run 4 hours and 15 minutes, with 2 intermissions... watch for special showings of "Eisenstein's Mexican Film: Episodes for Study", consisting of fascinating rushes from material not previously seen from his unrealized masterpiece, "Que Viva Mexico"... Preston Sturges returns as director with "The Notebooks of Major Thompson", from Danino's current best seller about an Englishman's reactions to France, with Jack Buchanan and Martine Carol... No need to remind you of the forthcoming "Moby Dick" by Huston and "Richard III" by Olivier, two "musts" among others... And while Marilyn Monroe issues pronouncements about wishing to play Grushenka in "The Brothers Karamazov", Duvivier has embarked on the Dostoevski story without her... Other classics, already filmed or in production, are Stendhal's "The Red and The Black", with Gerard Philippe; Zola's "Nana", with Martine Carol and Charles Boyer; D.H. Lawrence's "Lady Chatterley's Lover", with Danielle Darrieux... Victor Hugo's "The Hunchback of Notre Dame", with Fernandel as Quasimodo, and Gina Lollobrigida; Hasek's "The Good Soldier Schweik", a puppet film by Trnka; Homer's "Iliad" in Warner's "Helen of Troy"; Shakespeare's "Twelfth Night" by Mankiewicz, with Audrey Hepburn as both Sebastian and Viola; Jules Verne's "Around the World in 80 Days" by Mike Todd with David Niven, Beatrice Lillie, etc.; and "The Charter House of Parma", from Stendhal's novel, with Gerard Philippe and Maria Casares, long since completed, prepared by this writer for the U.S., but unaccountably never released here..

Recommended reading: Von Sternberg's sardonic chapter on acting from his book "On Life and Film" in the next issue of "Film Culture" magazine, due late this month... Not to be overlooked when they arrive: Dreyer's searing new work, "Ordet" (The Word) and the Hungarian cinematic "Dark horse" of the last Cannes Film Festival, "L'Inferno", the first film of an astonishingly original new talent, Caroly Makk...

CINEMA 16 FILM NOTES 1955/1956

OCTOBER

WELCOME TO CINEMA 16 I

This being our ninth season, it seems reasonable to assume that Cinema 16 fills a specific and continuing need in the cultural life of the city. Cinema 16 is the "Off-Broadway" of the cinema... the "Little Mag" of the film world. Its only ambition is to search out the creative, the artistic, the experimental; its only goal to be the showcase for new directions in the cinema.

Here are the kind of films you will see at Cinema 16 which your neighborhood theatre does not or cannot show:

1. Legal and censorship regulations prevent theatrical showing of many outstanding films, including restricted Government films, psychological or medical studies, foreign and American feature films, independent and avant-garde work.
2. Boxoffice considerations prevent theatrical showing of many worthwhile films because they are considered too controversial, too high-brow, too educational or too experimental.
3. Practically none of the theatres show 16mm films, thereby excluding the vast majority of contemporary documentary, psychological, art, scientific, avant-garde and independent film work produced in this country and abroad.
4. In theatres, the short is treated as an appendage to the feature. It is almost never advertised and you never know where a good short may be playing.

At Cinema 16, however:

1. Censorship or boxoffice considerations do not apply, since we operate as a private, non-profit membership society of adults.
2. The short is the guest of honor, since we have found at least as much "film art" in shorts as we have in features.
3. 16mm films are shown as well as 35mm films.
4. A continuing opportunity is offered you to compare the best films of yesterday with the favorites of today and the promising film makers of tomorrow.

At Cinema 16, we believe in the active rather than the passive spectator. We address ourselves to adults, not to a vast undifferentiated audience. We welcome controversy instead of avoiding it. We cater to the intellectually curious who want stimulation, not to the mentally tired who require routinized entertainment.

This is why there is a need for a Cinema 16... for an independent, and non-commercial showcase. This is why we exist; and this is also why, we fondly believe, you have given us your support over the years and will continue to do so for many more to come.

Amos Vogel

END OF SUMMER

U. S.

12 minutes

AN UNANNOUNCED ADDITION TO OUR PROGRAM

Produced, directed and photographed by Albert L. Mozell. Voice: Nina Mozell. Distribution: Atlantic Pictures Corporation.

Mr. Mozell is a professional cameraman who also photographed the Academy Award Winner, *FIRST STEPS* (shown by C 16 in 1948). *END OF SUMMER* - a beautiful memory piece, very appropriate for our first Fall program - is the result of his determination to "some day make a picture on my own, with nobody to tell me how to do it." Working on weekends, he travelled almost 3000 miles by car, never more than 150 miles from Manhattan, looking for locations and events to fit his script. It took 6 months before the final shot was taken, 14 before the film was completed. 5300 feet of film were exposed; 1200 feet are used in the final version. The film is a family effort! Mrs. Mozell sings the original score, Mozell Jr. appears for 2 seconds to have his coat zipped up.

WHEN THE TALKIES WERE YOUNG

U. S.

22 minutes

Produced and written by Robert Youngson for Warner Bros. Narrated by Dwight Weist. Edited by Albert Helmes. Sound recording by Kenneth Upton. A Warner Bros. Release.

"The motion picture has the power to catch a fleeting moment of time and store it so that decades later we can, for example, witness the great John Barrymore in one of his most famous roles. Held fast on film, that performance remains unchanged. By turning to it, we can compare the legend with the actuality. While museums are full of works of art, and libraries full of books that reflect our culture, little effort has gone into the preservation of films of fiction. Because the film itself has a maximum life of about 40 years, that document, which can never be replaced, is rotting away, not only unduplicated but, for the most part, unseen. From the mountains of mouldering celluloid that comprise the motion picture past, I have produced to date 42 films. These are all regular Warner Bros. theatrical releases. Their primary purpose is to entertain. But for each scene used, a new negative with a new life of some 40 years must be drawn and so the purpose of preservation is being achieved as well.

WHEN THE TALKIES WERE YOUNG features highlights from five important early talking pictures: 1) *SINNER'S HOLIDAY* (1930), based on a New York play, "Penny Arcade", Capney and Blondell, who appeared in the Broadway production, were brought to Hollywood to recreate their stage roles. They remained. 2) *FIVE STAR BAIL* (1931), directed by the then boy wonder Mervyn Le Roy who recently completed "Mister Roberts". 3) *TWENTY THOUSAND YEARS IN SING SING* (1933) directed by Michael Curtiz ("White Christmas", "We're Not Angels") 4) *NIGHT HORSE* (1931) directed by William A. Wellman ("Public Enemy", "Wings", "The Ox-Bow Incident", "The Track of the Cat", "The High and the Mighty") 5) *SVENGLALI* (1931) directed by Archie Mayo, blasts the belief that early talkies lacked camera movement. The mammoth pullback beginning with Barrymore's opening eyes and ending with the rooftops of Paris has been rarely equalled before or since." Robert Youngson

ON THE BORDER OF LIFE

France

21 minutes

A CINEMA 16 PREMIERE

Production: Triangle Films Productions and Les Films Jacoupy. Direction: Nicole Vedres and Jean Rostand. Camera: Ghislain Cloquet & Paul Launay. Editor: Alain Resnais. Music: Jean Jaques Grunenwald. English adaptation: Rita Barisse, supervised by Theodora Olembert. Not yet in distribution.

This unusual scientific study, directed by one of the world's few women directors (*LIFE BEGINS TOMORROW*), won the Prix Louis Lumiere in 1953 and has been brought to the U.S. by Cinema 16. It portrays science as both an adventure and a mystery and permits us to watch how scientists "correct" nature for purposes of human betterment. Creation is shown as the mystery it is, yet one in which man can meaningfully intervene. The film's posing of unsolved problems of biological science is provocative, rationalist and disquieting, since it skirts the limits (or lack of limits) of human perfectibility.

GO SLOW ON THE BRIGHTON

Great Britain

7 minutes

A CINEMA 16 PREMIERE

Production: BBC-TV Film Unit by Donald Smith. Distribution: Kineola.

1) Read this note only after having seen the film 2) Hold your hat 3) Don't stand up

A camera stationed in a locomotive's cab whips the spectator from London to the popular seaside resort (an hour's journey) in four minutes flat. BBC's answer to Cinerama thus permits you to travel at a speed of 750 miles per hour - faster than sound. The effect is achieved by slowing the camera down to such an extent that it only took 2 (instead of the usual 24) pictures per second throughout the entire trip. Since the projector runs at the customary 24 pictures-per-second speed, a dizzying illusion of extreme speed is achieved. Originally made for the BBC-TV Children's Newsreel, it was subsequently very successfully shown at the Edinburgh Film Festival and elsewhere. Note the "compressed" and authentic noises on the soundtrack created by bridges, overpasses, etc. rushing by.

THURSDAY'S CHILDREN

Great Britain

22 minutes

Production: World-Wide Pictures. Written and directed by Guy Brenton and Lindsay Anderson. Camera: Walter Lasally. Music: Geoffrey Wright. Commentary spoken by Richard Burton. Distribution: British Information Services. Academy Award Winner, 1955.

About the film makers: Guy Brenton: 28 years old assistant in the BBC-TV Service. Lindsay Anderson: Film critic, formerly editor of the independent film magazine "Sequence", producer of the forthcoming "O Dreamland", to be premiered by C 16 in January 1956. Walter Lasally: one of England's most promising young camera men ("Sunday by the Sea", "Bow Bells").

The Marvelous Documentary

"Thursday's Children" shows children between the ages of four and seven being taught to speak. They have been born deaf, and so, not "losing the slightest occasion of what a sound is, must be educated to speech in terms of sight and sensory vibration.

A score of children living at the Royal School for the Deaf at Margate, Kent, England, have been used in the making of this film by Guy Brenton and Lindsay Anderson, a pair of young Englishmen. Brenton is not yet 30. Anderson just over. Inexperienced as they are, they have known how to recognize some of the greatest film footage ever taught by a camera. They have brought in a minimum of commentary. They have let the magic of the children's faces work without hindrance.

That is the secret, exceedingly obvious when you think about it. Why shouldn't a child, who has never been able to speak, be able to express himself with facial expressions? Isn't it to be expected that this child should have a compensating brilliance of facial communication?

Startling Espionage

Even as you are not prepared for the film experience, itself. There are children here who are not the usual artificial professional subjects of the industry. There is unbelievable variety. There is struggle, darkness, horror, tension, the gleam, and the final break through of understanding.

This picture has already been widely praised in England. It has won a 16-film award. In its documentary state, these are the more outer shells of recognition. What it can do is speak to the hearts of millions of people. It can show human beings what it is like to better painfully at the walls of hands, cap what it is like for teacher and taught alike.

This is a film, "Thursday's Children", while in showing how the children of the deaf children are brought to speech, an inspiration, and no how can do justice to its moving glow of help, hope and unspotted childish beauty.

WEEGEE'S NEW YORK

U.S.

20 minutes

Produced and photographed by "Weegee". Distributed by Cinema 16.

Devotees of PM and the books "Naked City" and "Naked Hollywood" will remember the photographs of the fabulous Weegee, press photographer par excellence whose candid camera revealed the "soft underbelly" of metropolitan life. This film - by now a legendary work, seldom seen and often talked about - was his first excursion into cinematography, bringing him acclaim from critics and audiences alike. Impressionistic and highly subjective, its two parts are, respectively, a boldly experimental, semi-abstract visualization of the tempo and anonymity of metropolitan life (*New York Fantasy*); and a candid documentary record of life and love on the beach (*Coney Island*).

"Weegee has managed to produce an impressionistic film of New York so novel that the faults are almost lost in the excitement of the sensational imagery. Although he would not divulge the methods he used to get his results, it is fairly evident that prisms and distorting mirrors built into the camera were largely responsible; producing a quality of unreality. The movement, atmosphere and tensions of the big city are conveyed through a rapid succession of dreamlike color impressions, weird shapes, familiar action strangely paced. He ignores technique, side-steps fundamental principles of movie-making, distorts color, but unmistakably he gets across to his audience the excitement he feels about the city and his love of the people who inhabit it. His film is proof that making pictures is more than just a matter of technique, that enthusiasm and ideas, warm responsiveness to people and things have far greater significance than the production of a technically perfect picture."

Jacob Deschin, The N.Y. Times

CINEMA 16 FILM NOTES 1955/1956

November 2, 1955

A SPECIAL OFFER TO CINEMA 16 MEMBERS

A special issue of "Cinemages", independent film publication, entitled SIX TALKS ON G.W.PABST, is for sale at desk outside at a reduced rate for members only (75 ¢ instead of the regular price of \$ 1.00). This unusual publication consists of a filmography of Pabst's work, and six tape-recorded interviews with close and well-known collaborators of Pabst who discuss his work and provide interesting sidelights on the economic and aesthetic problems of film making in the twenties and thirties.

THE WHITE HELL OF PITZ PALU

Germany, 1929

Produced by H.R.Sokal Film. Directed by G.W.Pabst and Dr.Arnold Fanck. Script by Fanck and Ladislav Vajda. Photography: Sepp Allgeier, Richard Angst, Hans Schneeberger.

The Cast: Dr.Johannes Krafft(Gustav Diessel); Maria (Leni Riefenstahl); Hans(Ernst Petersen); The Aviator(Ernst Udet); The Guide(B.Spring)

"Peculiar to German film-makers in the twenties was the group (one might even say "cult" of idealised mountaineering films which were both brilliant documentaries and exciting melodramas, with very definite and obvious symbolic propaganda content. They were the inspiration, and largely the monopoly, of Dr. Arnold Fanck, a former geologist who was not slow to translate his great passion for the mountains into film. Initially at least, his films carried an added punch in that he took his cameras into the open air, in direct contrast to the other film-makers who were concentrating their efforts on murky, heavily symbolic fantasies made entirely behind studio walls.

THE WHITE HELL OF PITZ PALU, made by Fanck in collaboration with G.W.Pabst, was the last of the great silent mountain films from Germany, and certainly one of the best and most successful. There is very little studio work in it. The few sets were designed by the late Erno Metzner, who earlier had made the remarkable "Ueberfall". Most of the film was shot, in extreme cold and under great hardship, during a five-months location trip to the 12,000 foot high Pitz Palu, situated in the Bernina group in the Alps. It was Pabst's ninth film, and immediately preceded his "Die Dreigroschenoper", "L'Atlantide" and "Kameradschaft". However, inasmuch as its dramatic content is deliberately subdued in favor of the superb mountaineering footage and the slick melodramatic thrills of Udet's flying stunts, presumably the bulk of the credit for the film belongs to Fanck rather than Pabst. Commenting on this strange collaboration between two directors, one noted for his realism, the other for his romanticized idealism, Siegfried Kracauer had this to say: "Fanck made this cinematically fascinating film with the aid of G.W.Pabst, who probably did his best to cut down emotional exuberance. However, sentimentality was inseparable from that variety of idealism."

In this country the film was released by Universal, in both silent and sound versions - the latter being a matter of musical score and rather inept narration. Its popularity induced Universal president Carl Laemmle to instigate a whole series of co-

production deals with German studios for mountaineering adventures. The result was the Universal release (and active participation in production) of such films as "The Rebel" and "The Doomed Battalion", both with Luis Trenker, and "S.O.S. Iceberg" which re-united Fanck with Leni Riefenstahl and Ernst Udet. Footage from THE WHITE HELL OF PITZ PALU was used by Universal in various "B" films and serials and many subsequent mountaineering films quite faithfully copied certain sequences from "Pitz Palu" (the famous scenes of the night searchers with their flaming torches were duplicated with remarkable fidelity in the American "High Conquest", the British "The Glass Mountain", and in other films.) Under the shortened title, "The White Hell", the film was remade in 1951 with Hans Albers in the lead. A dubbed-English version of this remake lay on the shelf here for two years before it finally saw the light of day in a drastically cut version - most of the cut footage being from the original film.

We believe this to be the first showing of the complete version in New York in many years. Prints that have been around in recent years have usually been inadequate dupes, destroying much of the crystal-clear photographic quality, and incomplete at that, since for some reason the last 1/2-reel has always been missing from these duped prints.

What of the talents that made "White Hell"? Pabst, having produced "The Trial", and having been paid for "Ulysses" even though another director finally made it, dabbled in a spectacular operatic festival at Verona, and will shortly be represented on American screens by "The Last Days of Hitler", his latest production and one that was snapped up immediately for release here. Riefenstahl, recently engaged in a furious legal battle with the German government over ownership of the Olympiad negative (directed by her, as was the Nazi propaganda classic, "Triumph of the Will"), appears to be inactive; Erno Metzner died a little over a year ago; Gustav Diessel a year earlier; Vajda, for many years associated with Pabst and Lubitsch (both in Europe and in America, where he also turned out Broadway plays in the early thirties), directs an occasional film in England. As for Udet, becoming increasingly intolerant of Nazism, and increasingly out of favor with his superiors, he committed suicide during the war by deliberately crashing his plane. His story was re-told, after a fashion, in the Carl Zuckmayer play, "The Devil's General". The German film version of this play - a remarkable, if talkative film - will be released here shortly."

William Everson

(Mr.Everson, foreign publicity director at Allied Artists, is a well-known film historian and has contributed frequently to SIGHT AND SOUND, FILM CULTURE, FILMS IN REVIEW and other film magazines.)

PLEASE REMEMBER: SPECIAL EVENTS ON WEDNESDAYS ONLY; GUEST TICKETS VALID AT ALL EVENTS!

The Tuesday showings of Special Events have been cancelled. Special events will be presented on Wednesday nights only. You may attend either the 7:15 or the 9:30 PM performance; better seating will be available at the 9:30 performance.
(Guest tickets will be valid at all events - including the special events.)

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November 30, 1955

The Public Affairs Pamphlet SYPHILIS: THE INVADER

is available for 25 ¢ at the desk in the lobby. Prepared by Eric Barnouw as a companion piece to the film, "The Invader", this excellent pamphlet discusses syphilis - the symptoms, the struggle against it, the many unsolved problems - and provides a wealth of up-to-date information and factual data.

HUMAN BEGINNINGS

U.S.

23 minutes

An Eddie Albert Production. Research, script and technical supervision: Dr. Lester F. Beck. Director: Victor Solow. Camera: Arnold Eagle and Peter Glushanok. Distributed by Association Films.

Eddie Albert's film company has to its credit the two best sex education films for children yet made in the U.S.: HUMAN GROWTH, a film for 12 year olds, and HUMAN BEGINNINGS, designed to both portray and clarify the feelings of six year olds about the arrival of a new baby. Made in collaboration with Dr. Beck (formerly of the Department of Psychology, University of Oregon, and later head of the Department of Cinema, University of Southern California), the significance of this film lies in the fact that - far from being coldly intellectual and "instructional" - it consciously aims at the emotional attitudes of the child audiences for whom it was designed, permitting them to "identify" with the children on the screen. It portrays children who show a wide range of feelings, from fear and hostility to happiness and security, thereby permitting any child to find part of his own inner life presented on the screen. It encourages them to give expression to their feelings; it depicts the teacher as a helper rather than disciplinarian; and, quite intentionally, it does not cover all the facts that children want to know about early human growth; for it aims to encourage them to think for themselves. As it ends, the discussion on the screen is transferred to the real-life class watching the film.

Thus, as Dr. Beck puts it, "instead of merely serving as a formal aid to instruction, the film emerges as a clinical tool with which the teacher can gain insights into the emotional needs of the pupils, and simultaneously, it motivates children to resolve their emotional problems through therapeutic art activities, group discussions and greater personal understanding."

MOLLIE GROWS UP

U. S.

15 minutes

A Medical Arts Production, directed by Charles Larance, written by Donald Hatfield. Sponsored and distributed by Personal Products Corp.

Designed for marriage, family life and sex hygiene classes, this well-made film features a straight-forward discussion of menstruation for adolescent girls. Carefully produced by professionals in the fields of education, medicine and cinematography, it provides a happy example of a good "sponsored film" (sponsored, in this case, by the makers of "Modess" and "Meds").

A NORMAL BIRTH

U. S.

11 minutes

Produced and distributed by Medical Arts Productions. Written and directed by Donald Hatfield.

Designed for prospective mothers, this educational film features the preparation of the mother, the delivery, and the final stages of labor. Instead of being a purely clinical study as so many films of this type are, the film maker here succeeds in projecting an "human interest" approach. Designed as an adjunct to an educational program, the film is best shown in group settings where discussion can relate it to the needs of the particular group. It has been used widely in public health centers, visiting nurse associations, prenatal clinics, women's hygiene classes and college marriage courses.

THE INVADER

A CINEMA 16 PREMIERE

37 minutes

Produced and distributed by Center for Mass Communication of Columbia University Press under the auspices of Georgia Department of Public Health. Written and directed by George C. Stoney. Photography: Peaslee Bond. Music: Louis Applebaum. Narrator: Alexander Scourby.

This first film on syphilis ever made for school and college use was produced by the same team that had previously provided some of the best films on sex education and public health made in the U.S. (including FEELING ALLRIGHT, BIRTHRIGHT, PALMOUR STREET, and the 1953 Flaherty Award Winner, ALL MY BABIES); the Georgia Department of Public Health, the Center for Mass Communication at Columbia University and George C. Stoney as the director.

THE INVADER traces historically man's efforts since the 15th Century to cope with the dread disease. It shows the slow development of medical knowledge, the changes in public attitude, the discovery of the wonder drugs. To tell its story, it utilizes contemporary woodcuts, engravings and paintings by such artists as Dürer, Breughel, Hogarth, Daumier as well as historical photographs and motion picture records of Ehrlich, Hata, Fleming and Mahoney, gathered from museums all over the world.

THE PRIVATE LIFE OF A CAT

U.S.

20 minutes

A film by Alexander Hammid. Rental information: Cinema 16.

A sensitive camera (handled by the man responsible for FORGOTTEN VILLAGE, HYMN OF THE NATIONS, THE MEDIUM (with Menotti), ANGRY BOY) probes some of the wonders of life and growth. Deceptively simple and straightforward, a reverential and fully matured approach to the subject matter is nevertheless in evidence. Birth is shown as a tender yet painful miracle, the very objectivity of its portrayal robbing it of all sensationalism. While it is probably one of the best sex and family education films for children in existence (and has been used very successfully with child audiences) the censors rejected it for showings to the general public as "indecent".



Noh

能

COMPARED with the enormous popularity of *Kabuki*, the other components of Japan's classical theater are more limited as art forms and restricted in their appeal. *Noh*, which is the oldest dramatic achievement of the Japanese, originated with the *Samurai* class and through its five hundred years of history up to the present has been loved by a special type of theatergoer. Such a spectator will be interested not only in the great poetic and literary content of the texts but in the fine points of the remarkable conventions that dictate the measured serenity of the subtlest movement. *Noh* action is a form of dance, stricter and much more restrained than *Kabuki* dancing. The connoisseur will recognize immediately such conventional gestures as the touching of both hands to the mask to indicate the highest grief; he will know that a simple kimono lying on the floor of the stage represents an ailing woman and that stabbing at a hat is symbolic of a long awaited revenge.

This action is accompanied by narrative choruses and the music of an orchestra of small and large drums and a flute. The instrumentalists, as well as the chorus, use their voices, producing a sound effect which an American friend once described to me as "a high-pitched wailing punctuated with sharp snorts." A strange kind of music no doubt when one first hears it, but most Western listeners soon become accustomed to it and find it appropriate to the themes of *Noh*, in which tales of ghosts and demons predominate.

There are few new compositions for the *Noh* theater and its repertoire relies heavily on the great masterpieces of the writers Kan'ami and Zeami of the fourteenth and fifteenth centuries. And even modern productions aim at being faithful reproductions of the antique drama. The shape of the *Noh* stage, square, open on three sides and with a passageway connecting to a side dressing room, remains unchanged although performances are now indoors rather than outdoors. The stage is roofed

over so that it gives rather the impression of a templelike little house built inside the theater. Whereas *Kabuki* has very elaborate stage sets and scenic devices, *Noh* is invariably performed on a bare stage with only a gnarled, moss-patched pine tree painted on the back wall as a permanent decoration.

During the performances, there are entr'actes known as *Kyogen*, which in contrast to the solemn principal plays with their stately music, preserve for us the clear, bright laughter of ancient Japan. Many of these comic masterpieces are based on themes comparable to those of Molière and other European satirists — unfaithful husbands discovered under ludicrous conditions by their wives, servants who outwit their masters, and even hilarious situations in a slapstick vein. Certain devotees of *Noh* argue that these "farces," to a greater extent than the principal plays, have the imperishable human quality of great theater about them. *Noh* plays are very short and several are given together, interspersed with *Kyogen* scenes, but they contain some of the finest poetic passages in all Japanese literature — happily available, in part at least, to American readers in the remarkable adaptations made by Ezra Pound from the notes of Ernest Fenollosa.

The slow and stately dancing of *Noh* shows clearly the influence of one of the oldest Japanese art forms, *Bugaku* dance (also shown in our sketches), which came originally from India, China and Korea about a thousand years ago, yet is still preserved in a pure state by the private troupe supported by the Imperial Family. The music for *Bugaku* is both harmonic and contrapuntal, played on enormous, deep-booming drums, shrill flutes and a miniature pipe organ of several reeds. The dances, performed on a square elevated platform, are symmetrical and repeat each movement in the four directions. Some of the dances are masked. Their themes are often so abstractly treated, or of such obscure origin, as to be almost devoid of symbolic meaning.



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CINEMA 16 FILM NOTES 1955/1956

DECEMBER

THE LEGEND OF ST. URSULA

Italy

11 minutes

Director: Luciano Emmer. Music: Roman Vlad. Camera: Mario Craveri. Narration: Gregory Peck. Distribution: Pictura Films.

About 1490 a young Venetian painter, Vittore Carpaccio, completed a series of seven richly detailed canvasses depicting the tragic destiny of St. Ursula, beautiful princess from Brittany. Luciano Emmer, Italy's foremost creator of art films (THE LOST PARADISE: BOSCH, GIOTTO, LEONARDO DA VINCI) re-tells the legend completely from the paintings, giving them cinematic life through adroit editing and camera movement. Notable in this film is its strong suggestion of life in Venice during Carpaccio's own time - its delicate architecture, richly brocaded gowns and stately landscape - creating a document of both the faith and the physical appearance of Venice at the height of its glory.

DISORDER

A CINEMA 16 PREMIERE

France, 18 minutes

Directed by Jaques Baratier for Ocean Films. Photography: Andre Bac and Albert Viguier. Edited by Nicole Marko. Music: Alain Vian and Claude Luter. Letterist poem by Gabriel Pomerand. Chanson: Raymond Queneau, with music by Joseph Kosma. English adaptation: Herman G. Weinberg. Distribution: Contemporary Films.

"Disorder is nothing but a secret desire for order and beauty..." Dostoevski

A cinematic attempt to render the restlessness and confusion of bohemian youth on Paris' Left Bank. Told in impressionist terms - there is no "continuity" or "story line" - it provides an interesting social comment on some present-day European realities. There are curious scenes of bohemian nightclubs, faddists, a well-known Letterist poet delivering one of his "nonsense" poems, scenes from an Existentialist play, Cocteau in wax and in the flesh, glimpses of Simone de Beauvoir and Orson Welles, and the chanteuse Juliette Greco in a typically Existentialist chanson by Kosma. While it can be argued that the film reflects a social "malaise", its intention is to proclaim that the path to "order" and "beauty" can be discovered only by those who take the painful route of confusion and disorder.

SPILLS AND CHILLS and TOO MUCH SPEED

U.S.

21 minutes

Both films produced and written by Robert Youngson for Warner Bros.

By combining and condensing newsreel highlights of crashes, fires, stunts and accidents, two-time Academy Award Winner Robert Youngson (WHEN THE TALKIES WERE YOUNG) transforms reality into a semi-surrealist nightmare and offers rich source material to future sociologists and psychiatrists. This comment on

mankind caught in extreme situations is sharpened not merely by the violent visuals but especially by the clever, staccato editing:

"In both films, rapid cutting is used to heighten the feeling of speed and frenzy: my intent is to match the tempo of the frantic subject matter, to cram as much as possible into ten minutes running time. To achieve this, each "shot" has been trimmed to its essentials. There is no lag before action begins, none after it ends. No time, I hope, to catch one's breath.

"SPILLS AND CHILLS" (nominated for an Academy Award) deals with that "era of wonderful nonsense" that began at the end of World War One and extended through the Twenties. "TOO MUCH SPEED" is so violent that I had some qualms about its effect on audiences. However, I have yet to receive a single complaint and one exhibitor's poll listed it as one of the ten best short subjects of its year. I should like to think the reason for this is the effort made to present accident without aftermath, terror without tears. To achieve this, everything is made as impersonal as possible. There are no closeup shots of the drivers involved in the crackups we witness and the camera never lingers after a crash is over. Instead we leap on to new thrills. I have tried to build an atmosphere of unreality, to dwell upon the spectacular and lose the human."

Robert Youngson

AOI NO UYE (THE PRINCESS AOI) Japan 21 minutes

A P.C.L. Production, directed by S.Fushimizu and S.Yamamoto. Adapted by T.Nogami. Camera: M.Tashibana. With K.Sakurama as the Princess and S.Hohso as the Saint. Not in distribution: only American showing.

This unique document -discovered among captured Japanese films and shown by special arrangement with the Department of Justice - presents an authentic 11th Century Noh drama enacted by leading Japanese Noh actors: the story of Prince Genji's mistress, the jealous Rokujo, who has cast a spell on Aoi, Genji's wife, causing her to fall violently ill.

English narration and subtitles explain the action, masks, chorus and gestures of this interesting example of the Noh Theatre, one of the oldest theatre arts on record (antedating Shakespeare by some five hundred years). The authorship of this play is variously ascribed to Seami or to Zenchiku Ujinobu, a 15th Century writer. Its plot is based on a portion of Lady Murasaki's THE ROMANCE (or TALE) OF GENJI completed in 1004 A.D. which furnished the plot of many Noh plays.

Arthur Waley's translation of GENJI (just re-issued as a paperback in the Anchor series) is on sale in the lobby; his collection, THE NOH PLAYS OF JAPAN (which contains a complete translation of AOI NO UYE) may be purchased at \$ 4.00 from Grove Press, 795 Broadway.

THE LETTER "A" France 30 minutes

A Trident Film Production, released by Martin J.Lewis.
Age: Author: Pierre Laroche. Director: Lucien Ganier-Raymond.
Alchemy: Author: Jean Gremillon. Director: Jean Gremillon.

Arithmetic: Author: Raymond Queneau Director: Pierre Kast
Absence: Author: Colette Audry Director: Jean Dreville
Automaton: Author: Andre Gillois Director: Leonide Azar

This new idea in film making - a visual encyclopedia - permits five leading French film directors to "define" a number of concepts in visual terms. While this first edition of the encyclopedia deals exclusively with the letter "A", Trident Films expects to continue producing it at the rate of one letter per year. The project is supervised by a committee of writers, artists, scientists and scenarists among whom are Marcel Achard, Marcel Carne, Andre Cayatte, Rene Clair, Jean Cocteau, Marcel Pagnol.

ORDER OF FILMS

We sometimes find it necessary to re-arrange the order of the films at the last moment. Since the program notes go to press two weeks earlier, films are not always shown in the order listed.

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